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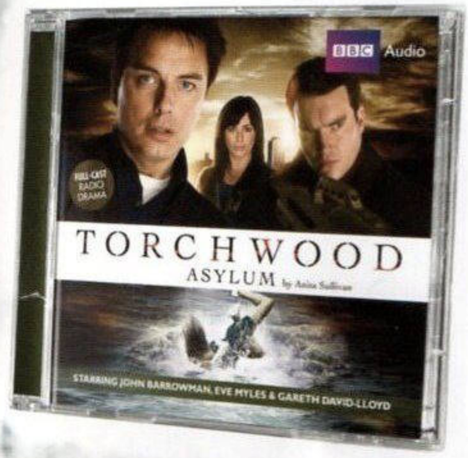
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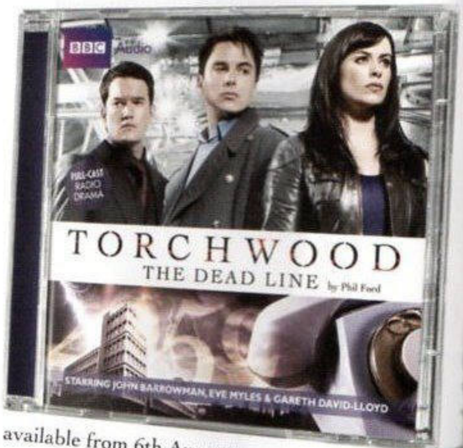
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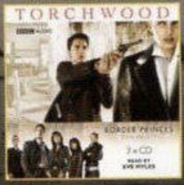
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PULL TO OPEN

"Some show me a picture, saying, 'There's me sitting on your knee when I was only 7!'"

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DOCTOR·WHO MAGAZINE

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CONGRATULATIONS TO Nick and Steph on the birth of Benedict!

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» Letter from the Editor

If there's one thing we always try to do in **DWM**, then it's to give you value for money. After all, some of you have been reading for 30 years, so we always try to find new ways to look at *Doctor Who*, new people to interview, and new photos to print.

These days, of course, this task is made a lot easier for us, what with *Doctor Who* being back in regular production. (And doesn't that 16-year break seem like a distant memory now? With Season 31 just around the corner, it hardly seems as though the programme ever went away at all...)

However, while it's always exciting to see brand new photos of all the latest episodes, we also strive to find previously unseen shots from *Doctor Who*'s history. Thanks to the brilliant research of people like Derek Handley, Ralph Montague and Richard Bignell, there are always new gems being turned up – and, of course, **DWM** is only too happy to bring them to a wider audience.

For example, our recent Special, *200 Golden Moments*, brought you the first ever published photo of Cassandra from *The Myth Makers*; a character whose appearance has always been a complete mystery, unless of course you saw the story on its original transmission back in 1965. Many of our recent *Fact of Fictions* – for stories like *The Celestial Toymaker*, *The Mind Robber*, *Planet of Evil*... goodness me, even *Timelash*! – have all included photos which have never been seen in print before, and we hope you enjoyed looking at them.

But I must admit that I'm even more excited about the rare pics that we've printed *this* issue. To complement our exclusive interview with Tom Baker, we've managed to turn up a good few photos that we don't think you'll be familiar with – not to mention, of course, that rather gorgeous one on the front cover itself! Given that it's 12 years or so since **DWM** last interviewed the great man, it's lovely that we're able to illustrate it with some brand new shots, rather than the same old stills you'll have seen a hundred times before.

Of course, for all these exciting new photos that fall into our lap, there are still a few gaps in our collection. I'm afraid we've still only got that one pic of a Chameleon and those three variant shots of Patrick Troughton hiding behind a wheel from *The Faceless Ones* – and, given the lack of telesnaps, we still have no idea what *The Space Pirates*' Dom Issigri or his prison cell actually looked like.

So, if you do have any rare *Doctor Who* photos stashed away in your attic, you *will* let us know, won't you...?

Tom

DOCTOR·WHO
FREE!
TOM'S BACK!

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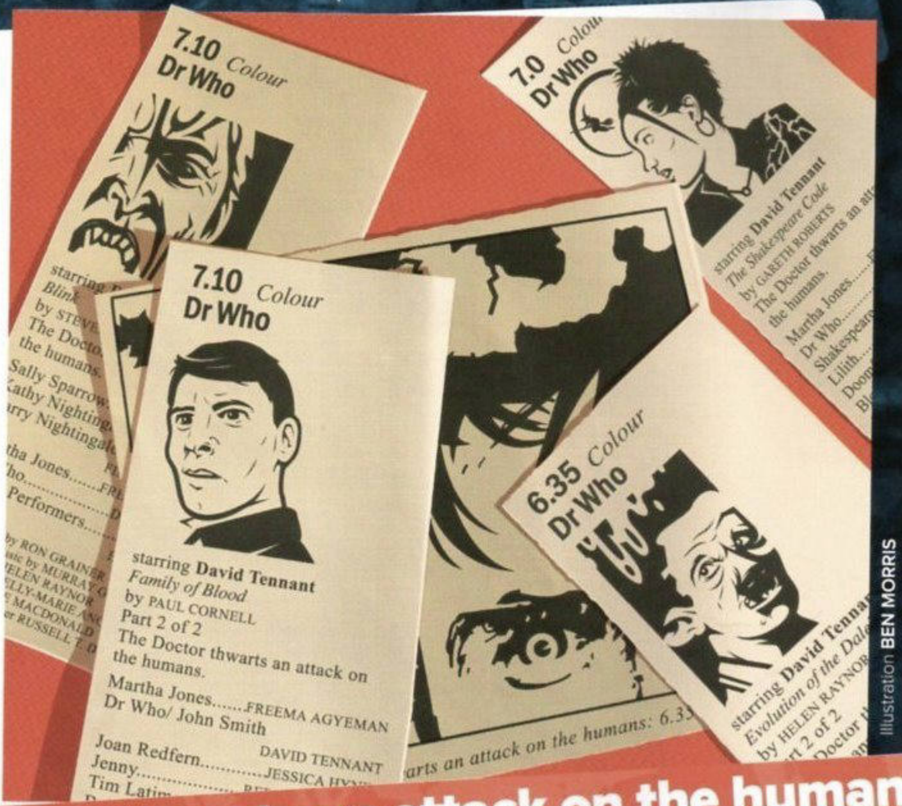
Writers' Guidelines are available by sending an SAE to the editorial address. More genuine extracts from The 3rd Dr Who's Twitter updates. 18 Feb: Panic over! Turns out the fella Jo fingered as the Master was merely the actor Anthony Ainley. Back in Bessie heading for peace conference. Hopelessly lost. Jo's map-reading is quite dreadful. 19 Feb: Finally arrived at peace conference. About to start investigating mysterious disappearance of Chinese delegate. *To be continued*... Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

PRODUCTION NOTES

***Doctor Who*'s executive producer Russell T Davies thwarts an attack on the humans exclusively for DWM ...**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Family of Blood
by PAUL CORNELL
Part 2 of 2
The Doctor thwarts an attack on the humans.
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Dr Who/ John Smith
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Illustration **BEN MORRIS**

'THE DOCTOR thwarts an attack on the humans.'

Well, good for him! That's a billing from the *Radio Times*, for one of our many BBC Three repeats. But he thwarts an attack? On humans?! Which episode is that?? Go on, have a guess. Actually, I just did a mental scan through all of our stories (can you tell I'm not so busy, these days? Get used to it, you're stuck with me till January!) and there's only one episode that sentence could truly not represent. Guess which one that is too! Answers later – don't skip ahead, don't cheat! No thwarting, now.

I love billings. Especially *Doctor Who* ones. I write them! I love every 'deadly', 'sinister' and 'terrifying', the twist in the tale of every 'but'! I've had a thing about billings, ever since the old days, when those scant few lines would be the only information we'd get before transmission. Can you believe that, Children of the Internet? Never mind spoilers, we knew *nothing!*

I loved it when John Nathan-Turner became producer, back in 1980 (dear God, almost 30 years ago!) because suddenly the billings changed. Sentences became questions, gnomic puzzles tempting us towards each new episode. Oh, how I puzzled over 'What do the Silhouettes guard?' (A great big Cyberbomb, I can now reveal: *Earthshock* Part One.) It wasn't so much the format I liked, as the fact that it had changed; it meant someone in the office knew we were out there, scrutinising every word. I felt acknowledged, by the production, like I was part of the game. And now, all these years later, the billings are mine!

"'The Doctor thwarts an attack on the humans That's a billing from the *Radio Times* for one of our many repeats. But which episode is it?"

It might sound daft, but I still find them exciting. Yes, even my own! But sometimes, I'm flicking through a magazine, and my eye catches a billing, with no warning – say, 'The Doctor's companions face the might of the New Dalek Empire' – and I just think, *blimey!* Imagine glimpsing that, 10 years ago! It was so impossible. The stuff of dreams. Now on its hundredth repeat!

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AGAINST ▶▶▶

But 'The Doctor thwarts an attack on the humans'? I didn't write that, did I? (Go on, keep thinking!) But this is what happens, to create a billing: the BBC TX forms demand two versions – one at 18 words long, another at 50. Nice and straightforward. But no, even then, we love complicating things. Cos we like to keep secrets, and we're aware that official billings – which include cast lists – are made available well before the listings magazines are printed; the faithful viewer can be watching one episode while aware of the billing for an episode that's still a fortnight away. So we took care, for example, that advance documentation for *The Sound of Drums* listed John Simm as Harold Saxon, not the Master, while the billing itself referred to him only as Prime Minister; that John wasn't even in the cast list for *Utopia*, just as Billie Piper wasn't in *Partners in Crime*; that the billing for 4.18 won't reveal that... ah, never mind, you get the idea. But it's the same old dance, between fans and production; nice to think that JNT's game still continues, to this day.

But the thwarting? Of the humans?? That's definitely not mine! Once I've written my stuff, the billing is sent out into the world, and then some mysterious process happens. The rewriting! Someone, somewhere, tidies it all up (they've never yet allowed me a semi-colon; how unfair). This subbing seems to happen at some centralised point, so the same changes appear throughout most print and online outlets. I've always wondered what that 'centralised point' is, or if it really exists. Six years in the job, and I always meant to ask... but never did, cos I like not knowing.

Ooh! It was a Cyberbomb!

Ah, but the *Radio Times*! Home of 'The Doctor thwarts an attack on the humans'! The good old *RT* has subs of its own, with their own rules and habits and idiosyncracies. For example, there's an *RT* billing for *Turn Left* which again isn't mine, but it's quite beautiful, along the lines of 'As the sun sets forever on Donna's world...' I wish I'd thought of that! Perhaps the same writer created the great human-attack-thwarting conundrum of 2009.

Okay, so which one is it *not*? Well, like all things *Doctor Who*, it's debatable. *The Long Game* is possible, cos the humans are being suppressed, rather than attacked. Though Suki would argue the point. Perhaps *Love & Monsters* – the Doctor thwarts only the attack on Elton, so it's not humans-plural, if you're being pedantic. Or there's *Gridlock*, if you imagine the Macra are not attacking, but waving. Or *Turn Left*, where the Doctor dies, thwarting nothing – though I suppose he still thwarted the Racnoss offstage. No, in the end, I think there's only one clear winner, which is... stand by, drum roll please... *The End of the World*! Oh yes! All the way back to our second episode! The human, Cassandra, is the one doing the attacking and being thwarted; everyone else is an alien, except for Rose, who fails to be humans-plural!

Which bring us finally to... which one *is* that bloody billing?! Well, 'The Doctor thwarts an attack on the humans' is the at-a-glance version, and if you turn the page to the full BBC Three listings, it's expanded into – and you really won't have guessed this, I bet! – 'The Doctor and new friend Astrid thwart an attack on humans' (*sic*, any old humans, no definite article!). Blimey, *Voyage of the Damned*?! To be honest, that would have been high on my list of episodes-it-can't-be, since the humans below the *Titanic* aren't exactly attacked, they're more like collateral damage. But there we go! No prizes! Just the game, rolling ever onwards, hooray!

Now, back to work. What's this on my desk? Ah, the billing needs to be done for Episode 4.17! Hmmm. Let me see. 'What is the secret of the Silver Cloak...?'

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

2010 SERIES LATEST NEWS!

A new era dawns!

As filming on the new series gets underway, The Mill confirms that they will be providing the special effects for Matt Smith's first series as the Doctor...

By the time this issue is published, filming on Matt Smith's first series of *Doctor Who* will have begun. The 13-part series, starring Matt Smith and Karen Gillan, was due to officially begin shooting on Monday 20 July, with the first full cast readthrough taking place a few days earlier on Wednesday 15 July.

The series is executive produced by Steven Moffat, Piers Wenger and Beth Willis – with Steven Moffat also taking the role of the head writer on the show. He is joined by a team of other writers, the names of whom **DWM** hopes to be able to officially reveal very shortly. The series is produced by Tracie Simpson and Peter Bennett, who will handle alternate shooting blocks of the series.

Meanwhile, it has been confirmed in the pages of industry newspaper *Broadcast* that The Mill has won the contract to handle the special effects on the new series. The Mill, of course, has provided the special effects on each of the last five years of *Doctor Who*, as well as its two spin-off shows, *Torchwood* and *The Sarah Jane Adventures*. The news comes fresh off the back of The Mill's BAFTA Craft Award win for its visual effects work on the 2008 *Doctor Who* episode *The Fires of Pompeii*.

Will Cohen, the Group Director for Film and TV, said, "The Mill is absolutely delighted to be on board for the new series. We are looking forward to be welcoming the next incarnation of the Doctor and working with the new team to bring their creative visions to life, continuing to create striking visuals to support the narrative and making the new *Doctor Who* series in High Definition look more like a movie than ever before."

The new series of *Doctor Who* will be produced and promoted as Series One – although, of course, it is the 31st series of the programme since it originally started in November 1963. The new season will launch on BBC One in the Spring of 2010, and will be preceeded by the final three episodes starring David Tennant, due to be shown later this year. The first of these Specials, *The Waters of Mars*, is set to air in November 2009, while the two-part Christmas Special will round off the Tenth Doctor's era over the festive season.

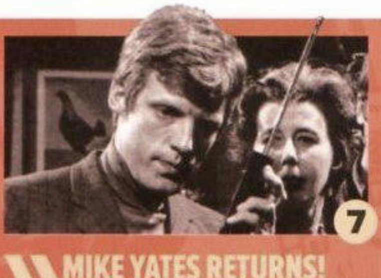
"The FX shots for *The Waters of Mars* were delivered in the last week of June – and they're spectacular!" executive producer Russell T Davies tells **DWM**. "I swear, they're some of the most gorgeous shots we've ever transmitted. Right now, that episode gets parked for a couple of months, since the dub and score aren't due to be completed until October. At the same time – in the same week! – we've locked the edit for Episode 4.17, and we're due to see the first viewing of the climax to the whole thing, Episode 4.18, on Thursday 9 July. So the excitement is building, we can't wait to see it!"

"The Mill is delighted to be on board for the new series – we're looking forward to welcoming the new Doctor..."

ALSO INSIDE!

6

SARAH JANE LATEST!
SERIES THREE CAST UPDATE



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MIKE YATES RETURNS!
LATEST HORNETS' NEST NEWS

7

ONE MAN AND HIS DOG!
LEESON TO VOICE K9 AGAIN

DVD Update

2entertain has released further details about two forthcoming *Doctor Who* DVDs. *The Twin Dilemma*, the Sixth Doctor's début story from 1984, is released on Monday 7 September. Extras on the DVD will include a commentary with actors Colin Baker, Nicola Bryant and Kevin McNally; *The Star Man* – an

Colin Baker – now complete on DVD!

interview with title sequence designer Sid Sutton; *Look 100 Years Younger* – Colin Baker and comedian Amy Lamé discuss the Doctor's costumes over the years; *Stripped for Action* – a look at the Sixth Doctor's comic strip adventures from the pages of **DWM**, featuring interviews with artist John Ridgway, writer Simon Furman, and former editors Alan McKenzie, Gary Russell and Alan Barnes; continuity announcements; and archive clips *from Breakfast Time* and *Blue Peter*.

Monday 21 September sees the release of *The Keys of Marinus*, a six-part story starring William Hartnell as the Doctor, from *Doctor Who*'s very first season. Bonus material on the DVD includes a commentary with actors William Russell and Carole Ann Ford, director John Gorrie and designer Raymond Cusick; and *The Sets of Marinus*, in which Ray recalls his work on this story. Both *The Twin Dilemma* and *The Keys of Marinus* will feature photo galleries and subtitled production notes. The DVDs will be priced at £19.56 each.

The Voord are on DVD.

Hear Children!

The epic score to the recently screened *Doctor Who* spin-off, *Torchwood: Children of Earth* is set for release on 27 July from Silva Screen, RRP £9.99. Featuring over 70 minutes of music composed by Ben Foster, the CD contains 40 tracks and includes music from all five episodes of the series. See *www.silvascreen.co.uk* for a full track listing and details on how to order.

SJA CAST NEWS!

Sarah Jane heads towards transmission

Series Three of CBBC's *Doctor Who* spin-off series, *The Sarah Jane Adventures*, is nearing completion. Producer Nikki Wilson tells **DWM**, "We're now motoring towards the end of filming, and none of us can believe how fast it's gone this year! We've now edited and locked the first eight episodes, so that FX work can begin, and Sam Watts can start preparing his beautiful scores – and so far, I think the series is better and stronger than ever. Our casting just gets more and more exciting – with huge thanks to Andy Brierley, from Andy Pryor's casting agency, for finding so many wonderful names for us. In the second story, Episodes 3 and 4, we've got a brilliant range of talent, including **Souad Faress**, **Gregg Sulkin**, **Eleanor Tomlinson**, **Toby Parkes**, **Rai Rajani** and **Kate Fleetwood**.

"The third adventure, Episodes 5 and 6 – which sees the return of a certain Time Lord, alongside Nigel Havers – also features **Zienia Merton**." Zienia first appeared in *Doctor Who* way back in 1964's *Marco Polo*, playing Ping-Cho. She is perhaps best known as Sandra Benes in the 1970s sci-fi thriller *Space: 1999*.

"The fourth story, Episodes 7 and 8 is a truly chilling ghost story, with an incredible cast to match Phil Ford's terrifying script," Nikki continues. "It sees the return of **Floella Benjamin** as Professor Celeste Rivers – her third appearance in *The Sarah Jane Adventures*, but this time in far more than a cameo appearance. At last, she's going into action with Sarah Jane! Appearing alongside her is **Adam Gillen** as the Professor's faithful assistant, Toby Silverman. The story also stars **Donald Sumpter**, playing Erasmus Darkening, one of the greatest and most chilling villains we've ever seen." Donald also has a history with *Doctor Who*, having appeared in both 1968's *The Wheel in Space* and 1972's *The Sea Devils*.

Sarah Jane is looking forward to a third *and* fourth series of adventures...

"The story also features **Tony Boncza** and **Amelia Clarkson**," continues Nikki, "and to complete the stellar cast, we're delighted to welcome **Callum Blue** to Cardiff." Callum was one of the main cast in sci-fi drama *Dead Like Me*, and played Alex, boyfriend of Billie Piper's Hannah, in *Secret of Diary of a Call Girl*.

"As if that's not enough, the fifth story, Episodes 9 and 10, has attracted some amazing names," adds Nikki. "The guest star for this adventure is **Suranne Jones**!" Suranne, of course, has a hige number of credits to her name, including *Coronation Street*, *Strictly Confidential* and *Harley Street*. "This was such a lucky piece of casting, because when we conceived of this character, in a story meeting about 18 months ago, we all immediately named Suranne as the perfect person to play her – never once imagining that we'd actually get someone who's in so much demand! But as soon as she saw the script she said yes, and it's become a really spectacular story. We're also proud to announce the casting of **Jeff Rawle** in the same story [Jeff was Plantagenet in the 1984 *Doctor Who* story *Frontios*], and also **Liza Sadovy**. And keep your eyes out for a very special guest appearance, as none other than **Lizo Mzimba** finally makes it on to screen in one of our adventures!"

The Sarah Jane Adventures begins this autumn on BBC One and the CBBC Channel.

Series Four of SJA?

Although we're still a couple of months away from transmission of Series Three, everything is looking positive for the show's future, as Russell T Davies explains: "While we've yet to dot the i's and cross the t's, early pre-production work on a fourth series of *SJA* has begun in earnest. We've had a meeting with all the writers – with some new names in the mix – and storylines are already being prepared. And they're excellent stuff – I think there's some amazing stories yet to be told! We've got huge support from CBBC, which is hugely appreciated, so all being well, we should be able to make a definite announcement soon – proving what we've always known: Sarah Jane Smith is just unstoppable! But as always, it's a testament to Lis, Tommy, Daniel and Anjli that the programme is held in such high regard both within the BBC, and by the viewing public."

AUDIO EXCLUSIVE!

The Seventh Doctor's new companion is Elizabeth Klein!

The Seventh Doctor is to get a new travelling companion for a new trilogy of *Doctor Who* adventures, running from January to March 2010. The trilogy sees the return of Nazi scientist Elizabeth Klein, who stole the TARDIS and changed the course of history in the 2001 audio adventure *Colditz*.

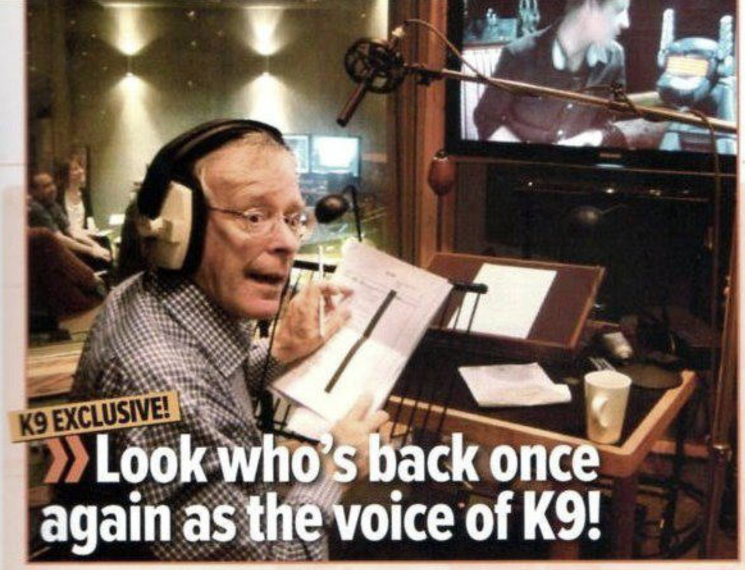
"*Colditz* was number 25 in our range of *Doctor Who* audios," says Big Finish's script editor John Ainsworth, "and it's been exciting to revisit the character over 100 CDs and (for us) eight years later. In that time we've had many requests from fans demanding that we bring the character back, so we're thrilled that **Tracey Childs**, who recently appeared in the TV episode *The Fires of Pompeii*, has returned to the role."

"I am completely delighted to be returning to the role of Klein again," adds Tracey Childs, "and am overjoyed that those in power have seen fit to bring her back... though frankly how anyone might ever have thought they could get by without my presence is a mystery to me. But maybe playing a megalomaniacal time-travelling Nazi physicist is starting to go to my head!"

The first of the trilogy is *A Thousand Tiny Wings* by Andy Lane, which is set in the jungles of Kenya during the Mau Mau uprising of the 1950s. **Ann Bell** (Marion Jefferson in *Tenko*) guest stars as Sylvia O'Donnell.

This is followed by an as-yet untitled story by Jonathan Clements, and *The Architects of History* by Steve Lyons.

Meanwhile, the guest cast for the Fifth Doctor's season of stories set in Stockbridge has been confirmed. *The Castle of Fear* (October 2009) features **Joe Thomas** as Hubert and actor and impressionist **John Sessions** as Roland. *The Eternal Summer* (November 2009) includes **Mark Williams** as UFO hunter Maxwell Edison and **Pam Ferris** as Lizzie Corrigan. Finally *Village of the Damned* has **Keith Barron** as Isaac Barclay and **Liza Tarbuck** as Lysette Barclay.



K9 EXCLUSIVE!

» Look who's back once again as the voice of K9!

John Leeson, the long-time voice of K9 since the character first appeared in *Doctor Who* in 1977, will return to play the robot dog in the upcoming Australian-made series, the show's producers have exclusively revealed to **DWM**.

"I have had so many emails and people asking me… is it going to be you or not?" laughs Leeson. He will not only voice the original K9 Mark I in the première episode, but also provide the new voice for the redesigned model.

The show's creators, Bob Baker and Paul Tams, championed John to be the voice right from the beginning, as Tams confirms, "John is pleased to be carrying on the character – and also doing it in a slightly lower pitch…"

Leeson attended recording sessions from early June through late July 2009 in central London, voicing all 26 episodes. For Paul Tams it proved a chance to bury a ghost from the past. "We recorded John's voice at Trident Studios in London, the same studio I last turned up to in the mid-1980s to record the awful *Doctor In Distress* single. Back then I didn't have a clue what I was turning up to hear – this time thankfully I knew at least what John was going to be doing!"

The series will let Leeson explore K9's character more than before. "Well, he's Pinocchio, isn't he?" says Baker. "The little tin dog who wants to grow up to be a real… dog. He's still learning, he doesn't know the limits of his own programming, his capabilities. In one story he asks, 'Do I dream?' – and we get to find out what his dreams and nightmares are like."

The producers have also released more details about Professor Gryffen, the alien-technology-dabbling scientist who brings K9 to 2060, and who works with young rebels Starkey, Jorjie, and Darius [*see* **DWM** *409 – Ed*]. An agoraphobic, he generally stays in his mansion, a converted Victorian police station. Nevertheless, "Gryffen is no wimp," according to the actor behind him, Robert Moloney. "He has massive amounts of courage, ingenuity, and compassion for his fellow man." And as with the kids, Gryffen's backstory feeds into the action: his experiments caused the death of his family. "Once again, his desire to make the world a better place through creativity and science backfired… and he's now suffering the consequences." He's driven to right his wrongs – but this can lead to further chaos. "His greatest success is that of making things difficult for himself!"

K9 is set to come to Australian television in early 2010, while details of a UK broadcaster have yet to be confirmed.

BBC AUDIO EXCLUSIVE!

» Mike Yates joins the Fourth Doctor for Hornets' Nest…

BBC Audio has revealed more details about *Hornets' Nest*, the forthcoming series of full-cast audio plays starring Tom Baker as the Fourth Doctor. Accompanying the Doctor on his adventures will be Mike Yates, once again played by **Richard Franklin**. Yates, formerly a Captain in UNIT, was a semi-regular character back in the early 1970s, first appearing in 1971's Third Doctor story, *Terror of the Autons*. Yates' last TV appearance was in 1983's *The Five Doctors*.

Captain Mike Yates – back in action in *Hornets' Nest*.

Also joining the cast are **Susan Jameson** (whose previous television credits include *Take Three Girls* and *When the Boast Comes In*) as Mrs Wibbsey, **Daniel Hill** (Chris Parsons in the unfinished *Doctor Who* story *Shada* and star of the 1990s sitcom *Waiting for God*), **Rula Lenska** (Styles in the 1984 *Doctor Who* story *Resurrection of the Daleks*), **Christian Rodska** (whose previous credits include *Follyfoot* and *55 Degrees North*), **Stephen Thorne** (whose *Doctor Who* appearances include *The Dæmons* and *The Three Doctors*), **Michael Maloney** (star of last year's BBC One drama *Bonekickers*), as well as **Jilly Bond** and **Clare Corbett**.

Hornets' Nest consists of five separate but linked stories. The five adventures are titled *The Stuff of Nightmares*, *The Dead Shoes*, *The Circus of Doom*, *A Sting in the Tale* and the season finale, *Hive of Horror*. All of the adventures are written by Paul Magrs, author of several acclaimed *Doctor Who* novels and audios. The series is directed and produced by Kate Thomas, with incidental music by Simon Power. The saga begins when a mysterious advert leads Mike Yates to Nest Cottage and a reunion with an old friend. But why has the Doctor called him there? The first story in the series will be available to buy as a download and on CD from Thursday 3 September. We will have a full preview of the series – including interviews with the cast – next issue.

Tom Baker himself speaks exclusively to **DWM** about his involvement with *Hornets' Nest* (and much more besides!) on page 16.

Michael Maloney and Tom Baker at the *Hornets' Nest* recording.

» Tennant's new audio

David's back in front of the microphone.

A brand new audio story with the Tenth Doctor is on the way. Speaking exclusively to **DWM**, BBC Audio Commissioning Editor Michael Stevens says, "We are thrilled to say that David Tennant is the reader of our next *Doctor Who* 'audio original' title, *The Day of the Troll* by Simon Messingham. Scheduled for release in October, this two-disc story is set in a United Kingdom of the future, in which the land has become completely sterile – save for something horrible lurking underground… David popped into a London studio to make the recording, his first reading for us since last year's *Pest Control*. David Tennant fans can also rejoice in the fact that there are still a few more Tenth Doctor audio goodies yet to come from BBC Audio!"

» Comic Con 09

David Tennant and John Barrowman, executive producers David Tennant and Julie Gardner, and director Euros Lyn are all scheduled to discuss their experiences working on *Doctor Who* and *Torchwood*, with exclusive clips and a Q&A session, at Comic Con 2009 in San Diego, California on Sunday 26 July.

Also appearing at the event will be the writer of *School Reunion*, Toby Whithouse, and *Voyage of the Damned* guest star Russell Tovey, who will be talking about the popular series *Being Human*.

» New DWAs

Readers of *Doctor Who Adventures*, the magazine for younger fans, can look forward to a bumper issue 125 (out now) with a Davros trainer bag, a fact file about the Doctor and K9, Top 10 space animals and a look at what's inside a Cyberman; a Master Special for issue 126 and a Doctor stationery set; a free *Doctor Who* Quiz book with issue 127 and a look at doubles in the series; and a Dalek slime pot and sticker flap with issue 128 (a special 'yuck!' issue) as the mag asks 'what's the grossest moment in *Doctor Who?*' *Doctor Who Adventures* is available weekly from newsagents price £2.10.

In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

July

THURSDAY 30

Book *The Darksmith Legacy: The Pictures of Emptiness* by Jacqueline Rayner [Tenth Doctor] Penguin £4.99

August

THURSDAY 6

Soundtrack CD *Doctor Who: The Ambassadors of Death* [Third Doctor, Liz Shaw, The Brigadier. Narrated by Caroline John] BBC Audio £16.62

Talking Book *Doctor Who –The Mind Robber* by Peter Ling [Second Doctor, Jamie and Zoe. Read by Caroline John] BBC Audio £17.61

MONDAY 10

DVD *The Black Guardian Trilogy* [box set containing *Mawdryn Undead*, *Terminus* and *Enlightenment*. Featuring the Fifth Doctor, Nyssa, Tegan and Turlough] 2entertain £39.14

THURSDAY 20

DWM 411 Panini £3.99

THURSDAY 27

Book *The Darksmith Legacy: The Art of War* by Mike Tucker [Tenth Doctor] Penguin £4.99

ALSO THIS MONTH

CD *Patient Zero* [Sixth Doctor, and Charley] Big Finish £14.99

CD *The Cannibalists* by Jonathan Morris [Eighth Doctor and Lucie] Big Finish £10.99

CD *Companion Chronicles: The Glorious Revolution* by Jonathan Morris [Jamie] Big Finish £8.99

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

ALL GLAMMED UP

Noel and Michelle get their glad rags on for the Glamour Awards. ©Rex

Noel Clarke presented **Michelle Ryan** with UK TV Actress of the Year at the Glamour Awards in London on 2 June. Also there were **Freema Agyeman** and **Kylie Minogue**, who took both the Entrepreneur and Woman of the Year gongs. Noel, Michelle and **Russell Tovey** have filmed *Huge*, directed by Ben Miller, in London and Elstree, about a quarrelling comedy double act.

SHAKESPEARE CODES

David Tennant completed his three-week shoot on *Hamlet* in June, straight after completing his work on *The Sarah Jane Adventures*. **Paul McGann** stars as Menelaus on the set of *The Shakespeare Code aka* London's Shakespeare's Globe Theatre in *Helen* from 2 to 23 August (Box office 020 7401 9919). He will soon be seen in ITV1 drama *Collision* playing Richard Reeves.

NEW GIRL IN TOWN

Karen Gillan received congratulations from the Scottish Parliament for winning her *Doctor Who* role. *New Town Killers*, in which she played Young Girl in Bus Station, was released in the UK on 12 June. **Billie Piper**'s Rose Tyler was voted seventh best sci-fi woman of all time in a *Totalscifionline.com* poll.

TORCHWOOD TRIO

John Barrowman takes part in *Around the World in 80 Days* for BBC One's *Children in Need* ahead of the 20 November *CiN* evening. He stood in for Zoe Ball's Radio 2 shows on 27 June and 18 July. **Gareth David-Lloyd** will play the Prince in *Cinderella* at Preston's Charter Theatre at Christmas. Watch out for **Burn Gorman**'s Hindley in ITV1's *Wuthering Heights* soon – the series aired in New Zealand in June with Gorman receiving high praise. He has also plays Renwick in Ricky Gervais' upcoming movie *Cemetery Junction* featuring **Felicity Jones** and **Anne Reid**.

ADELAIDE CBE

The 12 June Queen's Birthday Honours list included CBEs for **Lindsay Duncan** and *Comic Relief* Master **Jonathan Price**, an MBE for *Kinda*'s **Anna Wing** and an OBE for **Alan Cumming** who appeared in Reeltime Pictures' 1988 Sergeant Benton drama *Wartime*.

ON TARGET

Radio 4's *On the Outside it Looked Like an Old-Fashioned Police Box* on 23 June, hosted by **Mark Gatiss**, investigated the *Doctor Who* Target Books phenomenon with input from **Terrance Dicks** and **Philip Hinchcliffe**.

TONGUE MASTER

John Simm returns to London's West End to star as detective Leon Zat in thriller *Speaking in Tongues* at the Duke of York's Theatre from 18 September.

PAST DOCS

Peter Davison plays a French teacher in BBC Two autumn season sitcom *Miranda* which also features **Tom Ellis**. In early July **Colin Baker** filmed an episode of BBC One's *Doctors* playing a smug university lecturer and was seen as Mr Dodds in ITV1's *Kingdom* on 14 June.

QUICKIES

Mary Tamm, who publishes her autobiography *First Generation* in the autumn, is in four episodes of *EastEnders* for broadcast around September/October. *The Hound of the Baskervilles* at Nottingham's Theatre Royal in August is adapted by **Nicholas Briggs**. **Mark Gatiss**, under anagram pseudonym Sam Kisgart, appeared in BBC Two **Steve Pemberton** and Reece Shearsmith vehicle *Psychoville* on 9 July.

Tenniel Evans as Major Daly.

OBITUARY

Tenniel Evans, an old friend of Third Doctor **Jon Pertwee**, and who appeared as Major Daly in 1973's *Carnival of Monsters*, died on 10 June aged 83.

NEXT TIME...

MORE FOUR!

It's a celebration of the Fourth Doctor in the next issue of **DWM**, as we continue our exclusive chat with the man himself – **Tom Baker**!

BEAT YOU, COCK!

Next up, *The Fact of Fiction* looks at the story in which the Fourth Doctor made his first appearance – 1974's *Robot*!

BACK IN THE TARDIS!

Join **DWM** as we watch the recording of the new BBC Audio series *Hornets' Nest*, where the Fourth Doctor makes his long-awaited comeback!

SIX OF THE BEST!

The Watcher continues his guide to the Doctor's past lives, by filling us in on everything we'll ever need to know about the Sixth Doctor!

IT'S WARM IN THE WATER!

The Time Team try hard to keep the faith as they watch the 1989 story *The Curse of Fenric*!

POSERS FOR PERI!

Peri actress **Nicola Bryant** picks out questions from the dreaded TARDIS tin!

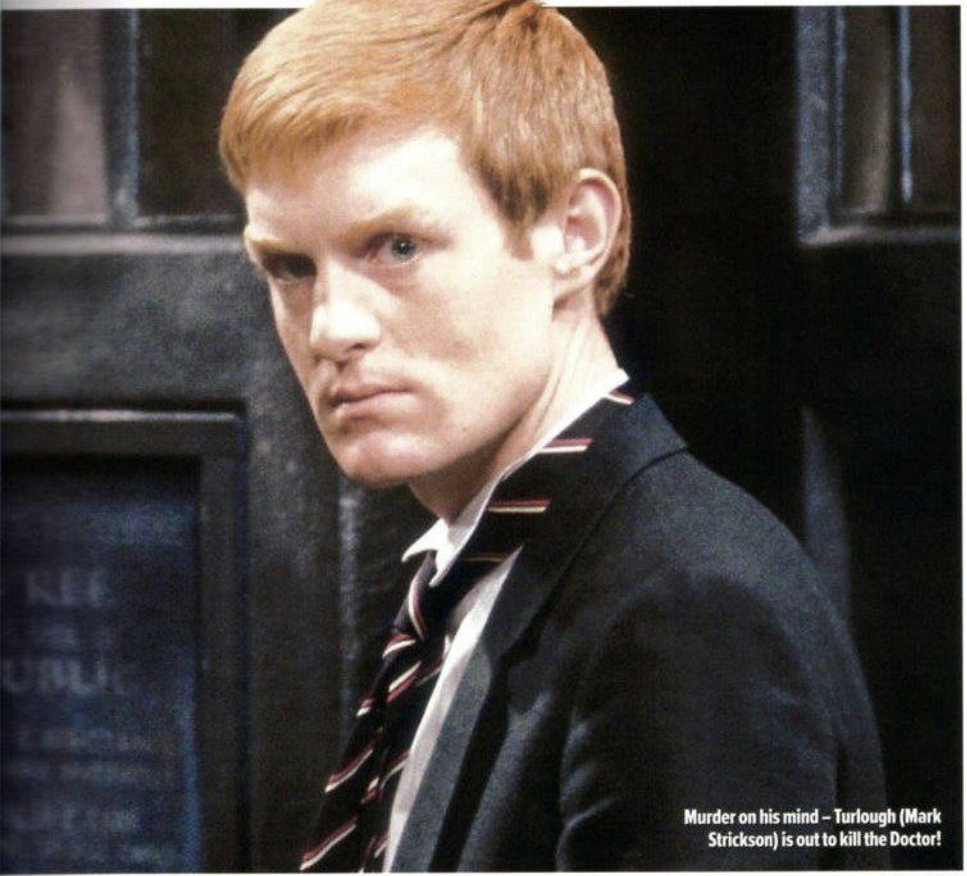
... plus *Production Notes*, *You Are Not Alone*, Previews, Reviews, Competitions, and more!

There's no point being grown up... if you can't read DWM 412!

AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **20 AUGUST** PRICE £3.99

DVD PREVIEW

The Doctor faces his most powerful opponent ever in the latest DVD box set! **Peter Ware** finds out more...



Murder on his mind – Turlough (Mark Strickson) is out to kill the Doctor!

DISCS INFO

FEATURING The Fifth Doctor (Peter Davison), Tegan (Janet Fielding), Nyssa (Sarah Sutton) and Turlough (Mark Strickson)

WRITTEN BY Peter Grimwade, Steve Gallagher, Barbara Clegg

FIRST BROADCAST
1 February 1983 – 9 March 1983

EXTRA FEATURES ON ALL DISCS
- Trails, Continuities and *Radio Times* pdfs
- Photo Galleries and Production Notes
- Music Scores, Coming Soon, Easter Eggs

» Mawdryn Undead

THE STORY The Black Guardian enlists the help of Turlough to kill the Doctor...

EXTRA FEATURES
- Commentary with actors Peter Davison, Mark Strickson and Nicholas Courtney and script editor Eric Saward.
- *Who Wants to Live Forever?*: The making of *Mawdryn Undead*.
- *Liberty Hall*: A new drama in which a journalist interviews the Brigadier.
- Deleted and Extended Scenes
- Film Trims and Out-takes
- New optional CGI Effects
- Studio floorplans
- CGI Storyboards

» Terminus

THE STORY At the centre of the universe, Terminus holds a terrible secret...

EXTRA FEATURES
- Commentary with Peter Davison, Mark Strickson, Sarah Sutton and Stephen Gallagher.
- *Breaking Point*: The making of *Terminus*.
- *Origins of the Universe*: The science of the Big Bang, with Sir Patrick Moore.
- Original Storyboards and Model Shots
- New optional CGI Effects

» Enlightenment

THE STORY The Doctor lands on a sailing ship and becomes involved in a race – with Enlightenment as the prize...

EXTRA FEATURES
- Commentary with Peter Davison and Mark Strickson, writer Barbara Clegg and director Fiona Cumming.
- Special Edition with new CGI effects
- *Winner Takes All*: The making of *Enlightenment*.
- *Casting Off!*: An actor's view of working on *Doctor Who*.
- *Single White Female*: Barbara Clegg talks about her career.
- *The Story of the Guardians*: featurette.
- Storyboards: with commentary from visual effects supervisor Mike Kelt.
- *Re-Enlightenment*: The team discuss the new version of *Enlightenment*.
- *Original Edit Comparison*: The original edit of Part Three is compared to the transmitted version.
- Film Trims
- *Finding Mark Strickson*: interview
- *Finding Sarah Sutton*: interview
- *Russell Harty's Christmas Party*: short extract featuring a song from Peter Davison and Sandra Dickinson.
- PDFs of the *Radio Times*' *Doctor Who 20th Anniversary Special* and the *Doctor Who* office 'Production Bible'.

» The Black Guardian Trilogy

DVD 2entertain | **CERT** PG | **PRICE** £39.14 | **OUT** 10 August 2009

BBC DVD
DOCTOR WHO
THE BLACK GUARDIAN TRILOGY
MAWDRYN UNDEAD
TERMINUS
ENLIGHTENMENT
PG

The Black Guardian. A being so powerful that even the Time Lords hold him in awe. A creature that revels in chaos – one who demands the total annihilation of the Doctor!

To date, the Black Guardian has appeared in four TV stories – 1978's *The Armageddon Factor*, where he was thwarted in his attempt to secure the Key to Time, and in three consecutive Fifth Doctor stories from *Doctor Who*'s twentieth season in 1983, released for the first time in August in a DVD box set.

The first story in the trilogy, *Mawdryn Undead*, introduces a new addition to the TARDIS crew – Turlough – who is enlisted by the Black Guardian to kill the Doctor. It also features the welcome return of the Doctor's old friend Brigadier Lethbridge-Stewart, who has found a new career teaching maths at the school at which Turlough is a pupil.

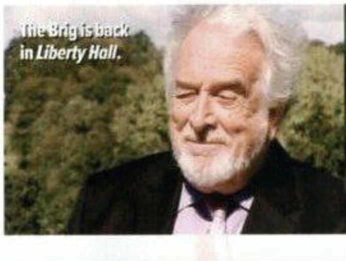
Nicholas Courtney reprises his role as the Brig in a short drama created especially for this release. "The piece is called *Liberty Hall*," reveals 2entertain's commissioning editor Dan Hall, "and shows what happens when an investigative journalist secures a rare interview with everybody's favourite UNIT big cheese! The Brig returns to his old school to recall his memories of that bad boy Turlough..." *Liberty Hall* was recorded in Trent Park, at the same locations that were used in *Mawdryn Undead*, and co-stars Simon Ockenden – often heard as a narrator on *Doctor Who* DVD featurettes – as the interviewer.

The next story, *Terminus*, is ambitious in its scope, dealing with nothing less than the creation – and possible destruction – of the universe itself. The extras on the DVD are suitably impressive. "The wonderful Sir Patrick Moore gives us an exclusive interview in a documentary feature called *Origins of the Universe*," enthuses Dan, "in which different theories on the Big Bang are discussed." In addition, there are original storyboards and model shots, and a comprehensive documentary charting the troubled history of *Terminus*' production.

Possibly the most anticipated extra in this set is a new take on the final story in the trilogy, *Enlightenment*. Purists needn't worry, as the version as transmitted is, of course, also included in all its newly-restored glory. "The ever-enthusiastic Fiona Cumming, who directed the story back in 1983, came on board and created a brand-new edit," explains Dan. "It's fascinating to see what changes she has made with a further two decades of experience. It'll be interesting to see what people think...." This 'director's cut' is presented as a movie-length, widescreen version of the story, with specially created CGI effects.

And there's more. "All three stories feature isolated scores," says Dan. "I've always been a fan of the show's incidental music, so it's such a pleasure to give it a chance to be properly showcased. Each story has its own Easter Eggs, too. And there are loads of them! The bad news is I can never remember where they all are... but at the last count I think there are seven or eight across the three stories. We've also stuffed the set with all sorts of archive and extra bits. In fact, there is so much on there that we've had to leave off one finished feature. Who knows, one day it may surface again. Until then, we'll lock it up safely in the 2entertain vaults..."

> **"It's fascinating to see what changes Fiona Cumming has made to *Enlightenment*..."**



The Brig is back in *Liberty Hall*.

Terminus – New SFX.

Enlightenment – Special Edition.

AUDIO PREVIEW

Could Daleks and Viyrans signal the end for the Sixth Doctor and Charley's adventures together? **Dan Berry** investigates...

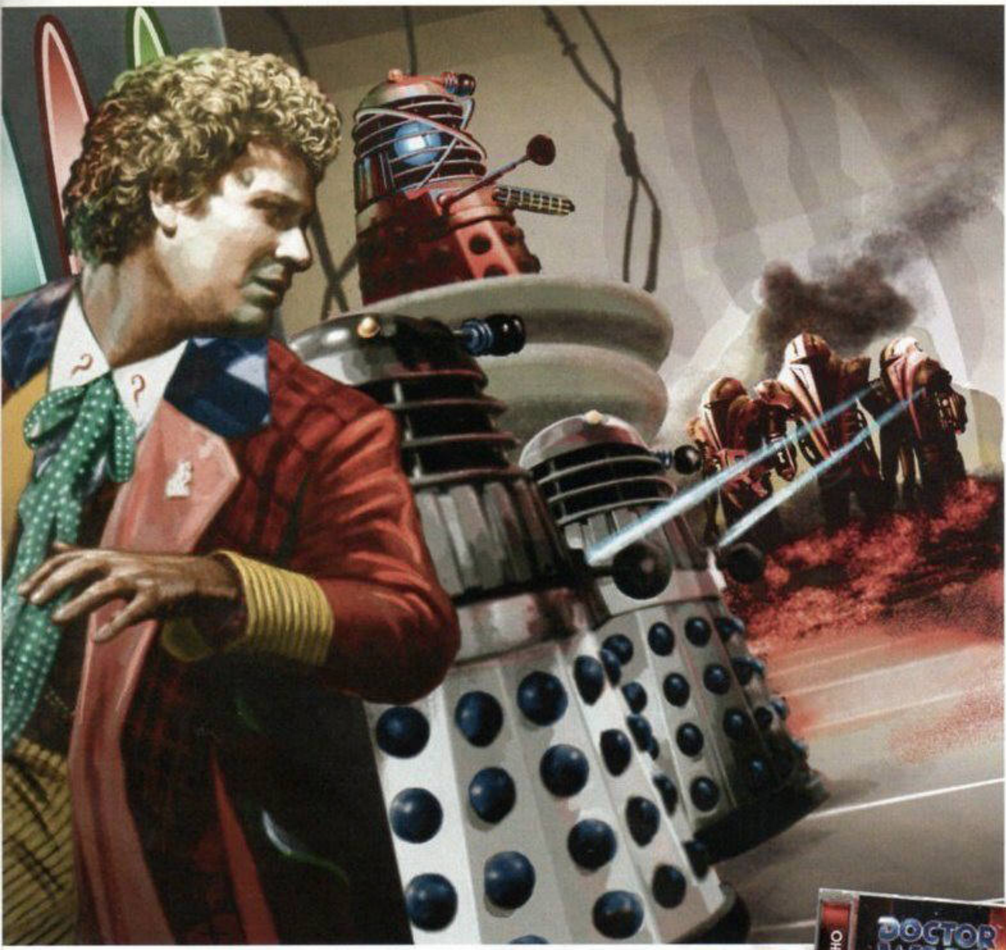


Illustration **BRIAN WILLIAMSON**

» Patient Zero

WRITTEN BY Nicholas Briggs | **STARRING** Colin Baker, India Fisher, Michael Maloney, Jess Robinson | **AUDIO DRAMA** Big Finish
PRICE £14.99 | **OUT** August 2009
AVAILABLE www.bigfinish.com

Nicholas Briggs is in a mischievous mood. "Is it *really* the beginning of the end for Charley?" he teases, throwing **DWM**'s question back at us. "You said it, not me!"

Certainly, rumour would have it that Charlotte Pollard's adventures with the Sixth Doctor are coming to an end in this new season of audio plays – or, as actress India Fisher endearingly refers to it, "The Charley Finale" – which begins with Nick's own *Patient Zero*, released next month.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
Colin Baker & India Fisher in
PATIENT ZERO
by Nicholas Briggs
Michael Maloney and Jess Robinson with Nicholas Briggs as The Daleks
FULL CAST AUDIO DRAMA

"We wanted to bring the Sixth Doctor and Charley adventures to some kind of crescendo," explains Nick. "We couldn't just have the Doctor continuing to be suspicious of her, and her being all coy and worried about the Doctor finding out the truth. But we wanted to do it in an unexpected way."

So, is Charley really leaving, or is this season's "crescendo" something else entirely? "Something very definite is definitely going to happen," Nick teases. "Charley really has a hard time in this story. And there certainly is a point when one of the other characters tells her she's going to leave the Doctor, just like all the other girls."

Of course, Charley is immediately different from all the other girls, having already travelled with the Doctor in his eighth incarnation – something which she's kept secret until now.

"It's meant that there has always been a lack of trust between them," India considers. "The Doctor knows something is amiss with Charley, but can't quite put his finger on it. It's been fascinating to play, as Charley has grown up massively since encountering the Sixth Doctor. She feels the balance of power has shifted. She holds the cards and supposedly knows information he doesn't. Of course, this isn't entirely true..."

IN A NUTSHELL...

AS THE END LOOMS EVER CLOSER FOR THE DOCTOR AND CHARLOTTE Pollard, they encounter the Viyrans, who are on a noble mission to eliminate viruses. However, there's nothing they won't do to achieve their goals – even when the Daleks stand in their way...

PATIENT ZERO is available to download for £12.99 and also on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: sales@bigfinish.com

Certainly, the lead characters' relationship reaches a turning point in *Patient Zero*. "Charley does end up giving the Doctor a full explanation," smiles Nick, "but not necessarily the one we were expecting. By the end of the story, the Doctor and Charley's relationship seems to be on an entirely new footing. They're about to strike out into infinity."

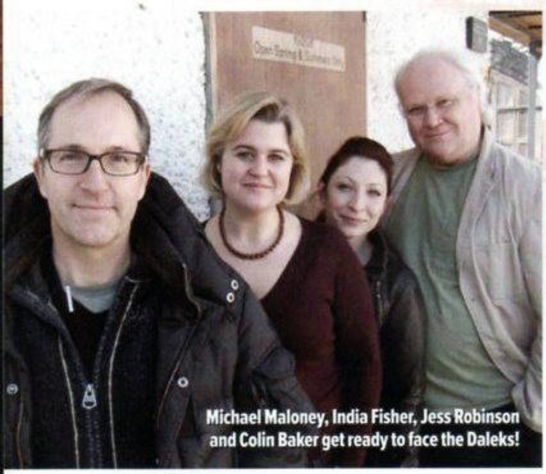
That sounds jolly lovely, but **DWM** has no idea what it actually means, so we press Nick for some slightly more concrete information about *Patient Zero*.

"When Alan Barnes and I were planning this Sixth Doctor season, we conceived the idea of 'the stalker'. I will say no more than that. But we also needed a full-blooded *Doctor Who* story for the Sixth Doctor to get tied up in, through which the 'stalker' storyline would thread. It struck me that the Daleks were the ideal villains to be involved in *Patient Zero*. They'd also get the season off to a really exciting start!"

Fans of Skaro's finest will be especially interested in *Patient Zero*, which boasts the début of a brand new type of Dalek. "It introduces the Dalek Time Controller," Nick reveals, "who's a special Dalek, responsible for plotting Dalek time strategies. He's not the usual kind of Dalek, because he kind of understands that the Daleks can't just randomly fiddle with the timeline, because they might end up hurting their own interests.

"They're still as nasty as ever," he reassures us, "but they are slightly constrained here, by the concerns voiced by the Dalek Time Controller. But they are certainly on course for their biggest victory ever!"

While *Patient Zero* is, as always, a standalone story in its own right, astute listeners might spot a handful of hints about what's to come. "There's a huge amount to listen out for which will eventually come back to bite everyone in *Blue Forgotten Planet*, the third story in the season," points out Nick. "The three stories do all clearly link into each other, but they don't always directly follow on from each other. They are kind of landmarks in a bigger story that takes time to develop..." DWM



Michael Maloney, India Fisher, Jess Robinson and Colin Baker get ready to face the Daleks!

"*Patient Zero* introduces the Dalek Time Controller... he's not the usual kind of Dalek!"

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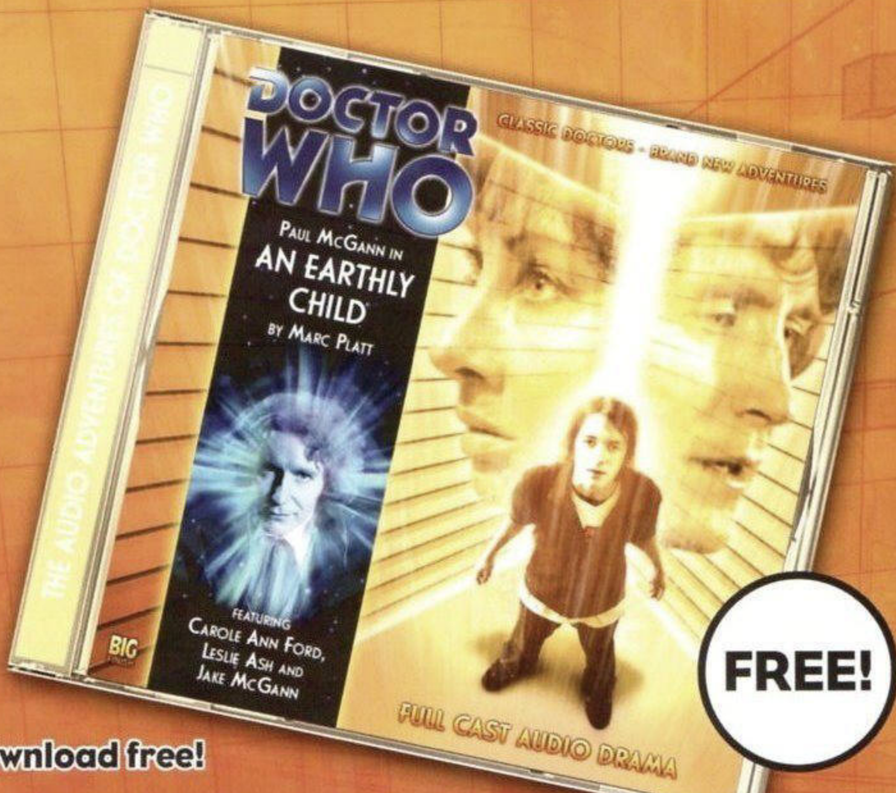
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FREE AUDIO STORY!

A new adventure for the Third Doctor and Jo Grant – free with this DWM!

This issue, exclusive to **Doctor Who Magazine**, there's a brand new audio adventure that readers can download for free!

The story forms part of *The Companion Chronicles* series, in which the Doctor's friends and allies recount previously untold adventures. To date, the titles in the range have included stories featuring Susan, Vicki, Steven Taylor, Polly, Sara Kingdom, Victoria, Jamie, Zoe, Brigadier Lethbridge-Stewart, Mike Yates, Romana, Nyssa and more – all starring the actors who originally played the characters in the TV series.

The Mists of Time features the Third Doctor and his companion, Jo Grant. When Jo finds herself on a distant planet in the far future, she's greeted by an archaeologist, Calder, who is marooned on the deserted world. With no memory of how she arrived, Calder reminds her that they've met before – and she to starts to recall a tale of ghosts and murders and a terrible Time Lord secret...

Andrew Whipp (Calder) and Katy Manning (Jo).

The Mists of Time stars Katy Manning as Jo Grant *[more from the irrepressible Katy on page 66 – Ed]* and Andrew Whipp as Calder.

"When I was asked if I'd like to write a *Companion Chronicles* for Jo Grant, I had one proviso," writer Jonathan Morris tells **DWM**. "I didn't want it be to set on Earth or to feature UNIT. I love those stories, but my favourite Jon Pertwee adventures are always the ones where he takes the TARDIS to mysterious fog-laden alien quarries or sinister studio-bound jungles. They just feel more like proper *Doctor Who* to me. My other thought was to experiment with the format, to do something slightly 'timey-wimey'. After all, *The Companion Chronicles* are by their nature 'timey-wimey'; simultaneously taking place in an imaginary BBC studio in the 60s or 70s, in a recording studio in the year 2009, and on distant planets in the far future."

To claim your free mp3 download go to *www.bigfinish.com/dwm*. When prompted for a code, enter 01795 and press the download button. *The Mists of Time* will then start downloading to your computer. This offer will expire on Wednesday 14 October 2009.

DISCOVER THE DOCTOR

Are you unaware of the range of *Doctor Who* audio stories from Big Finish? Then let **Dave Owen** be your guide...

Are you new to *Doctor Who*, or a returning follower, who drifted away when regular television episodes were absent for over a decade? If so, you may be bemused by **DWM**'s coverage of the output of Big Finish Productions. The term 'Big Finish' has become broadly synonymous with '*Doctor Who* audio drama', and it's the company's core product, their monthly range of largely self-contained, episodic serials featuring the Doctor that we're promoting this month, with a diverse handful or two available to download.

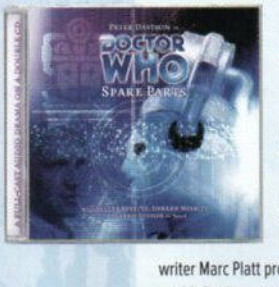
Although often called 'plays', they're recognisable *Doctor Who* adventures, usually in four episodes each of around 25 minutes. However, 'plays' is a good reminder that these are not just narrated talking books, but fully-peopled adventures in which Peter Davison, Colin Baker, Sylvester McCoy or Paul McGann are joined by companions (from television, or original to audio, or both) and as many supporting characters as you'd expect in a broadcast outing.

The plays are faithful to the qualities of *Doctor Who* as it's been established on television; in fact the scripts, some of which are provided by writers of the TV series, are vetted by the BBC's *Doctor Who* branding team for consistency as a condition of Big Finish retaining the license to produce and market them. They stand out from the TV series by being made with an already committed audience in mind, and can therefore afford to stretch out, and indeed, simply stretch the storytelling, and often benefit from a second or third spin.

DWM is proud to recommend ten audio stories, available to download as well as on CD, that must be an essential part of any fan's collection...

SPARE PARTS

By **Marc Platt** • Featuring **The Fifth Doctor** and **Nyssa**



No collection would be complete without visiting the understated melancholy of the Fifth Doctor travelling only with Nyssa. Here they find themselves on a doomed version of our own planet, where the all-too-recognisable population are taking a step to survive which will cost them their very humanity. It's the home world of the Cybermen, and although this origin story inspired elements of the TV episode *Rise of the Cybermen*, it's a more reflective and moving work. *Ghost Light* writer Marc Platt provides a more approachable parable of an everyday world clinging to survival while drifting through sunless space beneath a frozen atmosphere.

THE KINGMAKER

By **Nev Fountain** • Featuring **The Fifth Doctor**, **Peri** and **Erimem**

DOCTOR WHO
THE KINGMAKER

On first listen, Nev Fountain's late middle-ages historical farce sounds like just the kind of educated satire that crops up on Radio 4, revelling in the contrast between the majesty of events and the mundanity of those experiencing them, and the presence that network's stalwarts Arthur Smith and Chris Neil feels utterly natural. Within all this, however, there's a script embroidered with clever contrivances, comical misunderstandings, and *Doctor Who* in-jokes. Doctor Five and Peri are accompanied by ancient Egyptian princess Erimem (think Leela, but with blue blood) as they delve into the mystery of Richard III. (With hilarious consequences.)

JUBILEE

By **Robert Shearman** • Featuring **The Sixth Doctor** and **Evelyn**

It's a well-known fact that writer Robert Shearman was asked to retool *Jubilee* into his TV episode, *Dalek*. However, apart from the lone trophy Dalek, confronting the Doctor after being tortured into speaking, they are

AMAZING WORLD OF THE WHO AUDIOS...

Colin Baker in
DOCTOR WHO
Jubilee

very distinct endeavours indeed. *Jubilee*, in fact, has more in common with *The League of Gentlemen*, as Martin Jarvis and Rosalind Ayres give macabre life to the perverse first family of a history-warped Britain. The Doctor is accompanied by his audio-exclusive companion, Doctor Evelyn Smythe, a senior academic who pours oil on his sixth persona's troubled waters to make him more rounded and lovable than ever seen on television.

THE RAINCLOUD MAN

By **Eddie Robson** • Featuring **The Sixth Doctor** and **Charley**

DOCTOR WHO
THE RAINCLOUD MAN
FULL CAST AUDIO DRAMA

The Sixth Doctor, having inherited companion Charley Pollard as a hand-me-down from his older, Eighth incarnation, isn't yet aware that she's already met him later. That developing strand in his stories here re-entangles with another, Manchester police detective Patricia Menzies and her coterie of contacts and informers among the hitherto undiscovered stranded alien population of the city. If you're thinking this set-up this sounds like *Torchwood* meets *Life on Mars*, then you're not far off, except that neither series has expanded its horizons in quite the same way, leaving the means streets to board a planet-hopping space casino.

MAX WARP

By **Jonathan Morris** • Featuring **The Eighth Doctor** and **Lucie**

DOCTOR WHO
MAX WARP
FULL CAST AUDIO DRAMA

Sheridan Smith's Lucie Miller is a one-woman definition of the word 'spunky', as strident when riled as Donna Noble, but imbued with a distinctively North-Western savvy. In this sledgehammer parody of television for middle-aged petrol-heads, she's stirred up by Graeme Garden as a tight-jeaned, curly-permed motoring journalist, so chauvinistic and disdainful he couldn't possibly be based on any real three-dimensional person. There's also an interplanetary political whodunnit for the Eighth Doctor to solve, possibly itself a parody of pompous sci-fi shows, but it's quite drowned out by the prospect of Men's Broadcasting pervading time and space. One for the glove compartment, chaps.

THE CHIMES OF MIDNIGHT

By **Robert Shearman** • Featuring **The Eighth Doctor** and **Charley**

DOCTOR WHO
THE CHIMES OF MIDNIGHT

Loaded with elements that *Doctor Who* has a proven history of employing to memorable effect, Edwardiana, social injustice, creeping death, and surreally blinkered countryfolk, *The Chimes of Midnight* stirs into its Christmas pudding a borrowed ingredient from Big Finish stablemate *Sapphire and Steel*, that of time itself being employed as a malevolent antagonist. The ensuing below-stairs psychological thriller should not be listened to alone late at night, especially if visiting a house with unexpected or unfamiliar alarm clocks. It wouldn't be half so distinctive were the Doctor unaccompanied by Charley Pollard, posh bird extraordinaire.

MASTER

By **Joseph Lidster** • Featuring **The Seventh Doctor**

Sylvester McCoy in
DOCTOR WHO
MASTER

The Doctor regularly travels solo in his audio adventures, but the Seventh model has cornered the market. Years before Professor Yana was innocently encapsulating the Doctor's closest foe, Doctor John Smith, played by TV Master Geoffrey Beevers, was incubating the very same presence, in a gothic dark stormy night setting. Sylvester McCoy gives his very best, confronting death incarnate herself, and emphasising that the Doctor can be more damaged by the Master than anyone else he touches. Mystery shifts to horror, which in turn gives way to a vivid sadness. Have something cheering planned for after you've listened.

THE ONE DOCTOR

By **Gareth Roberts** & **Clayton Hickman** • Featuring **The Sixth Doctor** and **Mel**

DOCTOR WHO
THE ONE DOCTOR

Don't expect anything like *The Next Doctor*, despite the presence of a frock-coated pretender, complete with companion and TARDIS. Christopher Biggins' Banto Zame is an ignoble conman next to Jackson Lake, running a scam to save planets from bogus alien threats. This vulgarity and all that surrounds him makes a fertile contrast with Colin Baker's upstanding Doctor and Bonnie Langford's unblemished Mel. The result is a gentle mickey-take of the recurring themes of *Doctor Who*, with some incongruous swipes at modern life, in the form of parcel deliveries and self-assembly furniture. There's even an appearance from a young actor called Matt Lucas. Whatever happened to him?

COLDITZ

By **Steve Lyons** • Featuring **The Seventh Doctor** and **Ace**

DOCTOR WHO
COLDITZ

Although Ace has grown alongside the Doctor on audio, this outing is loyal to her television characterisation – edgy, irreverent, and always toting soon-to-be-outmoded audio technology with her. After a flawless depiction of life inside the most famous World War II Prisoner of War camp, which would have made for a winning story in its own right, *Colditz* then sets out the impact on history of Ace's CD player being reverse-engineered by the Reich, and of the timey-wimey consequences for the Doctor of losing the TARDIS to the enemy. And speaking of matters timey-wimey, David Tennant is in it too.

THE GIRL WHO NEVER WAS

By **Alan Barnes** • Featuring **The Eighth Doctor** and **Charley**

DOCTOR WHO
THE GIRL WHO NEVER WAS
FULL CAST AUDIO DRAMA

Charley's last outing with the Eighth Doctor starts with them trying to go their separate ways, only to realise he has overshot her own time by a lifetime. Rather than seeing the back of her, he instead meets her in her old age, in a maritime adventure that unfolds simultaneously in the past and present care of a party of stranded time-travelling Cybermen and their Cyber-Planner. A stellar cast (Anna Massey! Danny Webb!) illuminate a dizzying fusion of films *The Philadelphia Experiment* and *Titanic*. A matching piece to Charley's début, it nonetheless has substance all of its own.

SPECIAL OFFER

For a limited time, Big Finish is exclusively offering readers of **Doctor Who Magazine** the chance to buy all of the essential adventures featured on this page at a bargain price! Simply visit *www.bigfinish.com/dwm* to buy the stories of your choice. CDs are available for £7.50 each (or £60 for all 10) and downloads are £6.50 each (or £50 for the complete set of 10). For prices outside of the UK please refer to the website. This offer will expire on Wednesday 14 October 2009.

For more details on the full range of other exciting titles available from Big Finish, including *The Companion Chronicles* and *Bernice Summerfield* please visit *www.bigfinish.com*.

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

DOCTOR WHO
INSIDE!
WIN!
WHO IS KAREN GILLAN?

The one and only Julie Gardner.

Letter of the Month...

This is a strange time for *Doctor Who* fans. Strange, but familiar. We have to accept that renewal and change are part of our collective experience of *Doctor Who*. But personally, I find it a bit hard to let go. We've seen producer Phil Collinson leave us, and now we have to endure the departure of Julie Gardner.

Notwithstanding my faith in our shiny new production team, I can't help but mourn the loss of Julie. She and Phil were so instrumental in making Russell's scripts come alive. But then again: Julie, go get 'em! Go over to the other side of the pond and make us proud! And thank you Julie, thank you so much for making this show of ours a force for good in the universe. The Doctor is sure to be proud of you.

PAUL CAVANAGH FACEBOOK

Paul's letter wins him a copy of 1969's end-of-an-era story, *The War Games*, out now on DVD from 2|entertain price £24.46.

"Thank you, Julie, for the dedication you've shown to the series..."

Hello chums! While we're all recovering from the incredible events of *Torchwood: Children of Earth* (more of which next issue – and if you haven't seen it, you really should!), let's start with a few words about its executive producer...

■ GARDNER'S WORLD

The world of *Doctor Who* may be in new, capable hands now, but without Julie Gardner at the helm it will be, for a long time to come, a much darker place to roam.

Without her, *Doctor Who* in the Noughties, *The Sarah Jane Adventures*, *Torchwood* and everything else she's overseen wouldn't have been nearly as special as it has been. As Julie moves her foresight and unmatched talent to LA, England's loss is America's gain. I'm sure I speak for the entire Whoniverse when I thank her for making the greatest show in the galaxy that much greater, and wish her all the very best of luck in her future endeavours.

MATTHEW SMART EMAIL

Can I say how much I enjoyed the interview with Julie Gardner in **DWM** 410? It was great to see how busy her life was working at the BBC! I just really enjoyed it.

VIKKI CARROLL LANCASHIRE

I am (gulp!) 40 years old, I have been a fan and viewer of *Doctor Who* since 1976, and a reader of **DWM** since 1979. This is my first ever letter to you. I just wanted to say, and I very much hope that she reads this, Julie Gardner, *thank you*. For your dedication, for your enthusiasm, and for the love you have shown the programme and fans. You will be sorely missed.

DAVIE FLEMING PAISLEY

Also interviewed last issue was companion-in-waiting Karen Gillan...

■ THE NEW RECRUIT!

The interview last issue with Karen Gillan has got me really looking forward to next year's series. Now, when are we getting some snaps of Matt and Karen in costume together?

JAMES WRIGHT FACEBOOK

How good are Matt and Karen?! You can just tell from their **DWM** interviews they're going to be fantastic! Both of them are so driven and passionate.

By the way, I'm fascinated to see what the *Timelash* cover on **DWM** 410 was going to look like...

JACK HALL EMAIL

Could we be getting a new alien companion at last? If you look closely at Karen's eyes in **DWM** 410, her pupils are cat-like slits. And, on page 17, you can clearly see that she is wearing contacts, and it's not a trick of the light. I could be wrong, but until it's proven wrong, I'm sticking with it. I'm getting a bit sick of Londoners, so having a Scottish alien would be a welcome change to the show!

JOTHAM SMITH FACEBOOK

Interesting theory, Jotham – time will tell... Meanwhile, here's a thought on the Doctor's *last* companion...

■ DOCTOR OF LAW!

I couldn't help but wonder exactly why the Doctor decided to free Lady Christina from police custody at the end of *Planet of the Dead*, seeing as she stole a priceless artefact, and many others before it. However, I finally found the answer in my A-Level Law textbook of all places.

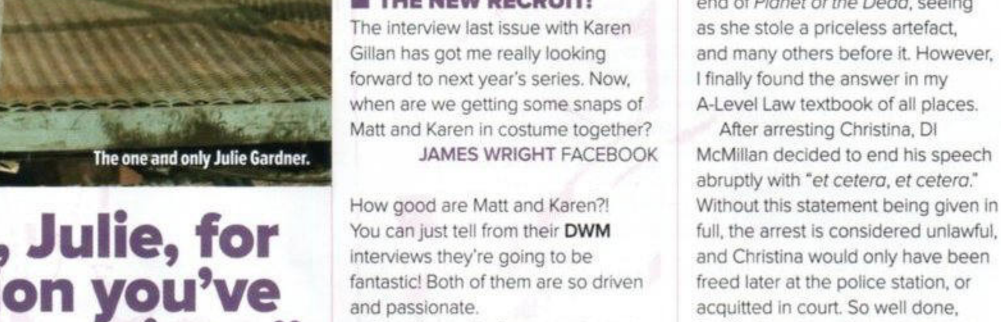
After arresting Christina, DI McMillan decided to end his speech abruptly with "*et cetera, et cetera.*" Without this statement being given in full, the arrest is considered unlawful, and Christina would only have been freed later at the police station, or acquitted in court. So well done, Doctor, for taking the law into your own hands, and saving the English legal system valuable time!

SAMUEL SOUTHAMPTON

Issue 409's feature on regeneration, *The Changing Man*, continues to provoke discussion amongst you...

■ ALL CHANGE!

I enjoyed reading Jonathan Morris' article, *The Changing Man*, which got me thinking: What caused the


DOCTOR WHOAH!
by baxter
A familiar aspect of the Fifth Doctor's adventures were the fiery arguments with stubborn air-hostess Tegan Jovanka...
BRAVEHEART, TEGAN!
JUST BECAUSE I'M AUSTRALIAN, EVERYONE ASSUMES I'M A HUGE MEL GIBSON FAN! THE MAN HASN'T MADE A SINGLE DECENT FILM IN HIS ENTIRE CAREER!

AND YOU TEXTED US TO SAY...

PAUL HOWES: 'The Geoff Love *Doctor Who* theme is so much better played at the wrong speed – give it a go!' • **EMMA LUCY**: 'Hello to all my 'Chatter' Chums! Nicola, May, James, Dave, Steve, Andy, Nick and JR, you're all completely fantastic!' • **THE WATCHER**: 'Oh Knickers, I missed one: the Third Doctor also drives a Navy jeep in Episode Two of *The Sea Devils*. Bah!'

• **BRIAN** 'Hi Beth, what did u think of *Torchwood*? I've had my results back from the clinic, I am no longer infected. Pls, pls, pls call. xxx' If you want to text us on anything *Doctor Who*-related, text DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

*Service Provider: [illegible]

First Doctor's regeneration and how was he at the time? Could the regeneration have been partly caused by the traumatic events he went through in 1966's *The Savages*?

The Second Doctor mentions something about being about 450 in *The Tomb of the Cybermen*. So with an unbroken run of companions, does that mean the First Doctor 'died' at around 400 years old? How much longer might he have soldiered on without the traumas of a life of adventure?

Furthermore, when the Doctor talks about his age, is he using Earth years, or is he perhaps using Gallifreyan years, or some other standard? Or is he just lying about his age? After all, he might be tempted to knock a century off if he is approaching the big 1000!

RICHARD EMERY EMAIL

My compliments and praise to Jonathan Morris for a brilliantly researched thesis and a truly enjoyable read in *The Changing Man*. His analysis of, not just the Doctor's lifetimes, but those of the Master, Romana and even Borusa, demonstrated some of the best investigative writing I've ever encountered and a thorough and intellectual account of one of *Doctor Who*'s mysteries. It had me remembering aspects of the show I had long forgotten: had it not been for Innes Lloyd, the whole world surely would have forgotten about the Doctor back in the 1960s.

Thank heavens for **DWM**! More features like this, please!

MIKE LUCHKA TORONTO

We'll try, Mike! Now, what did you make of the feature in issue 410?

FILTHY LUCRE?

Congratulations to all at Panini Towers on such a fantastic latest issue, **DWM** 410. I am pleased to see that you have kept your promise to feature all eras of the programme (especially during the absence of a series on TV at the moment) by managing to discuss, feature and picture all 11 Doctors in separate articles in this month's issue – as well as an article spanning the whole of *Doctor Who*'s history (*Money Money Money*). You even managed to squeeze in a preview of the new series of *Torchwood*! Not to mention a cover and interview with the latest addition to the TARDIS crew – the strikingly beautiful Karen Gillan. (Commiserations to Colin Baker on having his most 'handsome portrait' relegated to page 57 following the KO of the *Timelash* cover – sorry Doc, there was just no contest on that one!)

DAVE HOVE BIRMINGHAM

A sad loss, indeed. And just think, if it wasn't for this issue's Tom Baker interview, Mestor could have had a cover all to himself this month, poor thing...

As someone who's totally agreed with **DWM**'s policy since 2005 of concentrating on the series currently in production, and the series currently on air, I still have to say I absolutely love the full advantage being taken of this year's lull in production.

The Watcher's guides to each incarnation of the Doctor are witty and informative and the recent tendency of articles to encompass the entire 30 series of *Doctor Who* so far (as with Simon Kinnear's brilliant piece on the show's attitude to money) has been great to see.

I just love the fact that there are plenty of younger viewers who now not only know what 'UNIT dating' means but have probably formed firm opinions on it! Never mind cries of 'exterminate', it's cries of 'But she actually *says* she's from 1980!' echoing around the schoolyard that brings a smile to this old fan's face.

PETER NOLAN FACEBOOK

Another great instalment of *The Age of Ice* in **DWM** 410, but – 'What issss that?' – where have I seen that image in the bottom left frame of page 32 before? Shades of Shayde? Or something else on the Threshold of being revealed?

PAUL DUMONT FACEBOOK

As a wise man once said, 'Stay tuned!' While you wait, there's always the Graphic Novels collecting earlier strips...

SYLVESTER STRIPS!

Having been a fan since 2005 I have delighted in delving deeply into **DWM**'s rich history by purchasing every volume of the collected comic strips featuring the Fourth, Fifth and Sixth Doctors, and the legendary works of genius that are the Eighth Doctor strips.

I've recently finished reading the first volume of Seventh Doctor strips, the newly-released *A Cold Day in Hell!* It's a fascinating insight into a creative and inventive period in **DWM**'s history where valiant efforts were made to reinvent and reinvigorate the strip during a time when its very existence was under threat... Hmm, art imitating life? I look forward to the next Seventh Doctor volume with anticipation to see how this era develops.

BRETT PRITCHARD EMAIL

As well as in the comic strip, the Doctor's adventures also continue on audio...

BIG SUCCESS!

Sheridan Smith as the brilliant Lucie!

I've just finished listening to the final episode of the third series of Eighth Doctor and Lucie Miller audio adventures and I have one word for the entire season. Brilliant! Absolutely brilliant! (Oh, alright that's three!) Thank you Big Finish for a series of terrific storytelling, stupendous writing, fantastic characters, brilliant soundscapes, great supporting actors, brilliant direction and, yet again, superb performances from Paul McGann and Sheridan Smith. Please Big Finish, keep up the brilliant work.

COLIN LAMBERT BIRMINGHAM

If you're curious about Big Finish's audio output, turn back to page 12! Meanwhile...

DARK SEASON?

You know what really grinds my gears? It's when fans start talking about what Steven Moffat will do with the next series and then start saying things like, 'Everyone knows he'll make the Doctor much darker, and the stories will be sadder, and the TARDIS will be pitch-black...'

To be perfectly honest, what absolute tosh! *Doctor Who* is designed for children and adults to watch together and making it all 'dark' would bore the kids and depress their parents. Mr Moffat is clever enough to know that darkness is nothing unless you have some light to measure it against. Roll on Matt Smith and co – but in *Doctor Who* please, not some *Judge Dredd*-esque bleak-fest.

NICK PEAT LANCASTER

And finally – feel the love!

MOTHER LOVE

OK, so this is going to seem completely random... but *I love Jackie Tyler*! I just watched *Love & Monsters* – an episode I'm aware some people don't like as much as other episodes – but I have finally drawn the conclusion that I personally love it for the reason of Jackie Tyler. She's one of the unsung heroes of *Doctor Who*. The comic relief she gives is just amazing.

LAURA DEREK (16) DEVON

ON THIS MONTH

10 YEARS AGO

Peter Ware flicks through his copy of **DWM** 281, from July 1999...

DOCTOR WHO
Lost the pl

» Shiny discs!

There was high-tech news in **DWM** 281: '*Doctor Who* transfers to the new Digital Versatile Disc format for the first time in the autumn, with a test release for *The Five Doctors* Special Edition' reported the *Gallifrey Guardian*. The story went on to reveal that the new-fangled technology would come with an innovative range of extras: 'Complete with chapter selection – enabling the viewer to skip instantly to individual parts of the story – and subtitles for the hard of hearing in six languages, the release will benefit from a cleaned up video transfer to make the best use of DVD's superior picture quality, plus a soundtrack remixed in Dolby Digital 5.1.' Gosh! 'The disc will also feature a 'music only' option, thus enabling the viewer/listener to enjoy Peter Howell's synthesizer score without dialogue running over it.' Wow! Though sadly, it turned out that a error in the production of the discs would make the isolated score sound slower than intended. Could there be more *Doctor Who* DVDs, then? **DWM** was optimistic: 'It's quite possible that, should *The Five Doctors SE* prove a hit, future *Doctor Who* releases could contain a whole array of additional material, ranging from text and picture screens to commentary tracks, alternate or cut scenes and out-takes, all accessible from the start menu.' Ah, such stuff as dreams are made of!

DVD
DOCTOR WHO
THE FIVE DOCT

» Wotcher Watcher!

'As any fool knows, he's not called "Doctor Who"! Doh! Well, I'm sorry, but he is actually. It says so in *The War Machines*.' This controversial statement was made by none other than the Watcher. In this, his first appearance as a regular **DWM** columnist, the enigmatic figure presented his mission statement to an unsuspecting readership: 'It's the remit of this new column to be just a bit mischievious, a bit revisionist, a bit naughty – if not to slay *Doctor Who*'s sacred cows, then at least to give them a strenuous milking until they moo for mercy.' The Watcher's work continues to this very day...

» Big Beginning!

And there was yet another shiny disc on the horizon! This would be the very first release of a *Doctor Who* story from Big Finish, a brand new story involving the Fifth, Sixth and Seventh Doctors! '*Doctor Who* is back!' proclaimed Big Finish's full-page ad. 'The all-new audio adventure *The Sirens of Time* will be available this summer on double cassette from high street stores, or on a double CD from specialist shops or via mail order!' Ooh! Time to invest in some more shelves...

DOCTOR WH
IS BACK!
DOCTOR WHO

Now you're back from outer space...

Tom Baker – the Fourth Doctor – is returning to play his most famous role once more, in a new series for BBC Audio. In an exclusive interview with **DWM**, Tom tells **Jason Arnopp** why the time was right for his return to the TARDIS...

Tom Baker opens those remarkable eyes until each is the size of a cosmos. He has just been asked how he felt when *Doctor Who* returned to BBC One in 2005.

"With whom?" he wants to know.

Christopher Eccleston.

"Oh dear. I never saw it."

But you must have heard it was coming back?

"Oh, of course!"

So how did you feel about that?

"I didn't feel anything – I just thought, 'Good on them!' But it's interesting – the bloody BBC ends something, then discovers, years later, that they've made a terrible gaffe! Typical BBC. I was *amazed* that they didn't have Christopher Eccleston – who's a very powerful actor – on a contract for two seasons, because he was such a hit! Then he left it, and of course the real renaissance is the young one... David. We all owe David Tennant a great debt because, with his style and brio, he has revitalised the whole thing!"

David has arguably made the biggest impact...

Here Tom interrupts, bellowing, "Of all!"

I was going to say "...since you."

"Well, he's amazing, and everything he does is such a success. I've caught a glimpse of him occasionally and he plays the Doctor very brittle, at very high speed."

He surely draws on elements of your performance.

"Does he? Well, anyway, I'm glad to see he's a great success, because we need that."

Have any particular Eccleston or Tennant stories caught your attention?

"No. I didn't watch *myself* in *Doctor Who*, so I'm not likely to watch anyone else do it!"

If any of this makes Tom Baker seem awkward or evasive, then he really isn't. You just have to make a few mental adjustments when interviewing the great man. Tom isn't often going to say the kinds of things that we fans ideally might like him to. This is either because he is more interested in topics beyond our sacred show (imagine!), or because he's forgotten a fair few of the *Doctor Who* serials in which he performed during his seven-year run from 1974. Of course, he still remembers the truly iconic tales, or those for which he has recorded DVD audio commentaries, but as for the rest...

"Of course, we did a 'swarm' one before, didn't we?" he notes, during a conversation about the forthcoming BBC audio series *Hornets' Nest* in which he reprises his role as the Fourth Doctor. "Was it *The Ark in Space*?"

Yes, and *The Invisible Enemy* also featured 'The Nucleus of the Swarm', if that counts as a 'swarm story'.

Tom looks at me blankly. Perhaps suspecting I might be making it up. The Nucleus was the one that looked a bit like a prawn.

"Was it?" he says, then laughs lightly, as if I'm a silly old sausage.

The Invisible Enemy also introduced K9.

"Did it?"

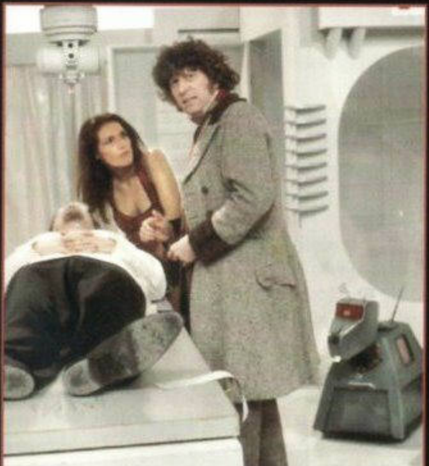
Frankly, I might as well be asking him about things which happened in *Colin* Baker's life. It's not that, at the age of 75, any of his marbles have become dislodged – no, he's as mesmerically eloquent as ever. It's just that, well... *you* try lucidly recalling something you did 35 years ago, if you even existed then. It's blurry.

The good news? This man is Tom Baker. And every syllable he utters, with those richly chocolaty tones – even if it's simply an "Ahhhh..." – is more interesting than a few thousand of most other people's.

Rewind 20 minutes. The single-track country lane which winds lazily down towards Tom Baker's wonderfully secluded Sussex home might as well be made from yellow brick. **Doctor Who Magazine** has been granted its first audience with Tom Baker in 12 years, which makes today even more magnificent than it naturally looks. This is picture-postcard England incarnate. Expansive grounds loll into view, across which two horses gallop. The lovely single-storey home which Tom shares with Sue Jerrard, whom he married in 1986, nestles beside these fields.

Approaching the house, I spot Tom through windows, sitting at a kitchen table, reading. What to do – ring the front doorbell, or enter through the wide-open kitchen doors? You can't help but feel trepidation when meeting Tom Baker for the first time. For a whole generation of us 30-somethings, he was the first person we ever looked up to, who didn't have a hand in conceiving us. But such thoughts are no good: professional head on, and... breathe...

> **"The real renaissance is the young one, David. We all owe David Tennant a great debt, as he's revitalised it all!"**

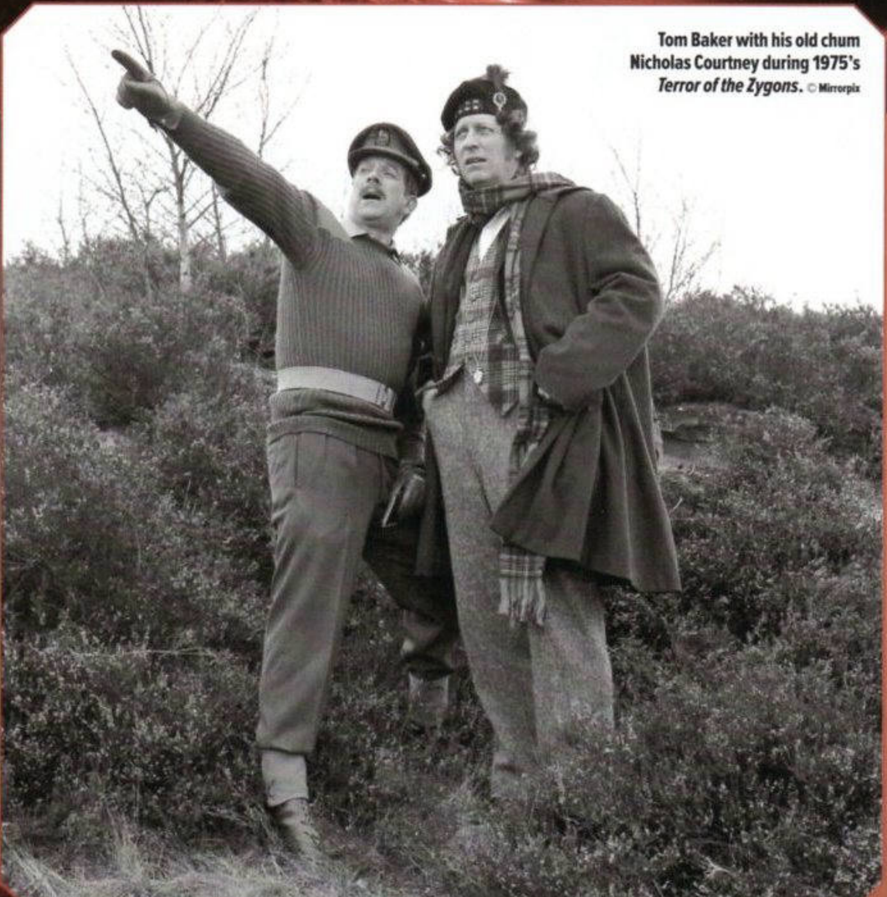


A scene from 1977's *The Invisible Enemy* – you know, the one with the Nucleus and K9...?

"Come in!" booms an unmistakable voice from the kitchen.

A grey lurcher bounds excitedly out through those open doors. This is Poppy – the first dog Tom Baker has ever owned. Tom welcomes me in, seeming pleased that I'm so very prompt, and starts to make me a cup of tea. Good God, he's tall. Somehow never quite expected him to be *this* tall. We somehow plunge straight into one of Tom's pet topics, religion. "I saw an ad outside a chapel the other day," he grins. "'Carpenter from Nazareth, seeks six labourers'. I thought that was quite funny. But when they're standing up there, saying they believe in the resurrection of the body and eternal life.... When I was a boy, Roman Catholics weren't allowed to be cremated, because they thought that would bugger God about. You can't raise the dead if they're scattered all over the place!"

He laughs, pouring water into a tea cup. "They've modified that now. Are you religious?" ▶



Tom Baker with his old chum Nicholas Courtney during 1975's *Terror of the Zygons*. © Mirrorpix

No. I probably believe in a creator, but why would I want to subscribe to any of the man-made belief systems?

"Absolutely!" he beams. "Do you take sugar?"

We talk about the afterlife – Tom Baker being one of the few men on Earth with whom you can discuss such things within five minutes of meeting him. I suggest we'll have to wait and see what it's like. Maybe it will be a nice surprise.

"Well, yes," says Tom, with a slightly doubtful smile. "And if it isn't, we'll just have to come to terms with it. Would you like an orange juice as well, or anything?"

He captures a nearby fat, hovering bumble bee with the aid of a glass and a *Withnail & I* postcard, then releases it outside. Is he a fan of this 1987 film?

"No, I'm not a fan," he says, matter-of-factly. "I've seen it more than once, but I'm not particularly a fan. I'm a member of the BAFTA, of course, so I can always go up to Piccadilly and see films, or they send them to me. If you're on the board of voters, then you have to look at a certain number."

Does that become a pain?

"Well no. Anything, really, to avoid the dictatorship of television. I love to watch movies on the big screen that I want to watch, when I want to watch them. I don't watch anything on television except the rugby and cricket. I've never really been a fan of television."

"There was no question of acting in those days. I'm not very good at acting, I'm good at *performing*..."

Tom signs autographs on location in 1978.

Especially if it's broadcasting something in which you've appeared. Why's that?

"Well, life was more casual in those days when I was in *Doctor Who*. Saturday was for football or the alehouse, or whatever. Besides, I always felt, really, that once I'd done something, there was nothing I could do. There's always the risk that you'll watch something and say, 'I *told* the fella we could do an extra take there and make it better'. Or you'll look at it and say, 'That's a terrible piece of editing'. So I take no pleasure in that – I take great pleasure in pleasing the audience, when people say they like what I do. Hello!"

The "Hello!" is to Poppy, who has just scampered in. We sit at the kitchen table, where it turns out Tom has been reading the scripts for Episodes 4 and 5 of *Hornets' Nest*. He settles into the interview, occasionally toying in an absent-minded fashion with the small carry-strap of one of my recording devices (I'm using two, taking no chances), seeming happiest when it's arranged in an oval shape. Time to ask the Big Question: why, 28 years after he played the Doctor in the regular television series, and 16 since he briefly reprised the role for the *Children in Need* Special *Dimensions in Time*, has he come back to don an imaginary hat and scarf for five-part audio play *Hornets' Nest*?

"*Hornets' Nest*, I agreed to do because Nick was going to be in it," says Tom, referring to Nicholas Courtney, who has played one of *Doctor Who*'s most-loved characters, Brigadier Alastair Gordon Lethbridge-Stewart, since 1968. "It would have been lovely to have Nicholas Courtney and Tom Baker starring, but then Nick became ill. So now it's Richard Franklin and Tom Baker. I don't know anything about Richard Franklin and I haven't met him yet."

But why do this now? Not that we're complaining: it's just a delightful surprise.

"Well, because... I'm quite choosy, really. Sometimes people make me offers, or make suggestions, and it doesn't really inspire me. But other people are persuasive..."

He recalls a recording session last year, for the BBC audiobook, *Pyramids of Mars*. When Tom's narration was in the can, he, producer Kate Thomas and BBC Audiobooks' commissioning editor Michael Stevens were having a laugh, and ideas began to brew.

"We were talking about how the old *Doctor Whos* could be exploited, for the fans, if you came up with the right stories. Because I was funny that day, they later rang me up and told me they had a writer [Paul Magrs] with a story, and said they had Nick. Of course, everyone's fond of Nick. Everybody loves Nick Courtney. And that's how it happened. That's all. I'm perfectly open to any ideas. I think *Doctor Who* could still work, in very short chunks, on the radio, in the style of *Dick Barton*. And I also think there could be some amusing scenes with other Doctors, couldn't there?"

After so long, most fans had probably given up hope of you playing the Fourth Doctor again.

"Maybe they had, yes. And of course, I very rarely do interviews now, unless it's for something like this." He ponders, for a moment. "Did I do one for a gardening magazine? Oh no, I turned it down. Somehow or other, I wasn't inspired by the letter. There's an awful lot of journalism now about quite-well-known actors or whatever we are, that they call Celebrity Interviews. These five-minute things, called something like, 'What old Time Lords think about new architecture'... what do I know about architecture?"

Probably a great deal, sir.

"Well, I don't know about that. But I don't want to be going up to London and meeting people who ask me about that kind of thing. Someone rang me up the other day, from *The Observer* or *The Times*, about some series of articles they write about people, called *This I Have Learned*. Have you seen that?"

No.

"I haven't either. I thought, 'Christ!' They put it rather euphemistically, saying it's the opinion of 'golden oldies'. I didn't really think I wanted to do that one..."

So how did you feel about reprising the role for *Hornets' Nest*? Any anxiety of living up to the 1970s?

"It was absolutely effortless. Doctor Who is not an acting role." Reacting to my laughter, he insists, "Well, no, it's not! Neither is Sherlock Holmes an acting role, except in the show-offy sense of phrasing the stuff or scoring off people. Because, you know, most popular heroes, like Holmes and Bond and Doctor Who... on television, you must have noticed, that when a character gets a large audience hitting big figures, those characters..." – and here he slams a hand down on the table for emphasis – "FREEZE. There's no development. They don't change their attitudes at all, until

Would you dare play chess against this man? How on earth could you guess what he's thinking?! © Rex

they're being written out in a dramatic way. So the fun of playing those characters is how to be surprising, within the utter predictability. You always know the Doctor's going to win, you know that Bond's going to win and that Holmes is going to crack it. So how do you make it witty and amusing? When I did *Doctor Who*, there was no question of acting. I'm not very good at acting. What I'm quite good at, I think, is performing, which is not always the same. So I didn't have to reach for it – it just happened!"

As you've said before, the Doctor *was* Tom Baker, and vice versa.

"Yeah, that's right. It was effortless. Even though it was very galling to know that, for a long time after I took it over, the writers were still writing for Jon Pertwee, who had so powerfully imposed a big personality on the part. So there was still that terrible put-down style – Jon Pertwee was absolutely brilliant at putting people down and being sarcastic, whereas I'm not very good at that. Sarcasm doesn't much interest me, really. I much prefer a kind of benevolent lunacy… because I'm an alien.

"Sometimes when they write for me, it doesn't *sound* very alien," he laughs. "How do you illustrate an alien, who actually comes from somewhere else? Of course, one of the problems about science-fiction is how would you describe what sort of drinks they have, or food? Futuristic, ordinary artefacts like that are quite hard to imagine. I mean, when you think about this…"

He picks up one of the digital-recorders and waggles it. "I remember when Grundig made tape recorders that you couldn't carry! When I made those [1980] TV commercials for Prime Computers, they were as big as fridges! So if you're describing vehicles, dentists or – I don't know – hats, it's very difficult to do that. The cop-out, of course, is to say it's too complicated to tell you, or…"

Suddenly, two front-paws plonk themselves on my back.

"Get *down*, Poppy! Get down!" says Tom, with the kind of sudden venom previously reserved for savaging Borusa in 1978's *The Invasion of Time*.

If you ever wanted an affirmation of the old adage that life begins at 40, Tom Baker's life would certainly provide it. Mere weeks after hitting the big '4-0', Tom inherited the TARDIS keys from Jon Pertwee. A major chapter of his life stretched before him. Rather inspirational, considering that some people think of 40 as…

"… the end of it," completes Tom. "Well, it's not like that with actors. But before *Doctor Who*, I had done a couple of films, hadn't I, and I was at the National Theatre. So I might have got siphoned off, solely into the theatre, which was indeed my expectation. I used to love being in the theatre and being with actors in a company. I saw myself – not in any 'starring' way – as a good company man who would play good supporting character parts, you know? Within a company, I've had some very happy times. Then suddenly *Doctor Who* transformed everything, because millions of people knew me. Which meant commercials, which meant fan-mail, which meant the opportunity to travel, which meant… celebrity, really. And therefore, luxury: the luxury of celebrity. People wanted to fly me to foreign countries, First Class, and meet me with a big car – all that kind of thing. I don't do any of that now. None of it. I don't ever go on those overseas things."

For Tom, the gap between signing up for the role and starting work was two or three months, whereas the forthcoming Eleventh Doctor, Matt Smith, has had slightly more. Does Tom remember how he spent that pregnant pause before becoming the Doctor? "I just remember being terrifically preoccupied with it. When I got the contract to do *Doctor Who*, I was already making a film called *The Author of Beltraffio*, directed by Ridley Scott's brother, Tony. And I was playing Oscar Wilde at… Chichester, I suppose. No no, Oxford! So I was quite busy. I can remember that it only took one week: between the first Saturday of transmission ▶

Tom found himself in a position of power once he'd settled into the role of the Doctor.

The Hills Are Alive, With The Sound Of Daleks!

Perhaps Tom Baker's defining moment as the Fourth Doctor comes in 1975's *Genesis of the Daleks*, when he is faced with one of the show's all-time great moral dilemmas. He has the opportunity to destroy the Daleks forever, simply by touching two wires together. Yet he questions it: "Have I that right?"

Tom reveals, however, that this immortal scene might had carried slightly less gravitas, if he had been given his own way on-set...

"I wanted to do a song there," he grins. "I wanted to sing '*Have I the riiiight?*', then go into a musical cabaret number. '*Historrrrry!*' It would've been a very different scene! And of course, the thing about that scene, was that there was no *question* of destroying the Daleks, because [Dalek creator] Terry Nation wouldn't have put up with it! He had a wife and three children!"

◀ and the second Saturday, my life then changed. I was being spotted in the street everywhere, because it had a big audience, the series."

Tom recalls having "a lot of energy for promoting *Doctor Who*. These days, though, I turn personal appearances down, because they're pretty fatiguing. Those long signing sessions knock me out a bit. Some of them are six or seven hours."

It's a significant moment in the lives of everyone turning up to meet you, and you have to live up to that, right?

"Well, yes I do, but I'm very experienced in that. Everyone's a fan of someone. I actually know, by sight, hundreds of fans. I know a good few by name! The other actor-attendees like being with me, because at the end of the day I do the last hour up onstage, talking nonsense really. But that's what the fans expect, and I don't disappoint them. When it comes to nonsense, I'm something of a virtuoso! One person's nonsense is another person's seriousness, isn't it? Some fans do take me very, very seriously, which means that I can tease them mercilessly! As the years have gone by, I've become very fond of the fans. They're just so idealistic. *Who* fans – and I suppose sci-fi fans in general, but especially *Who* fans – seem quite a gentle crowd, really."

How have you felt about the inevitable upwards shift in the average age of your fan base?

"They are introducing me to their children, in the street, or at signing sessions! I mean, I finished in... 1981, was it? So that's 28 years ago. So some of the really dedicated ones are now in their 40s. Some show me a picture, saying, 'Look, there's me, sitting on your knee, when I was only seven!'"

Wow. How does that feel?

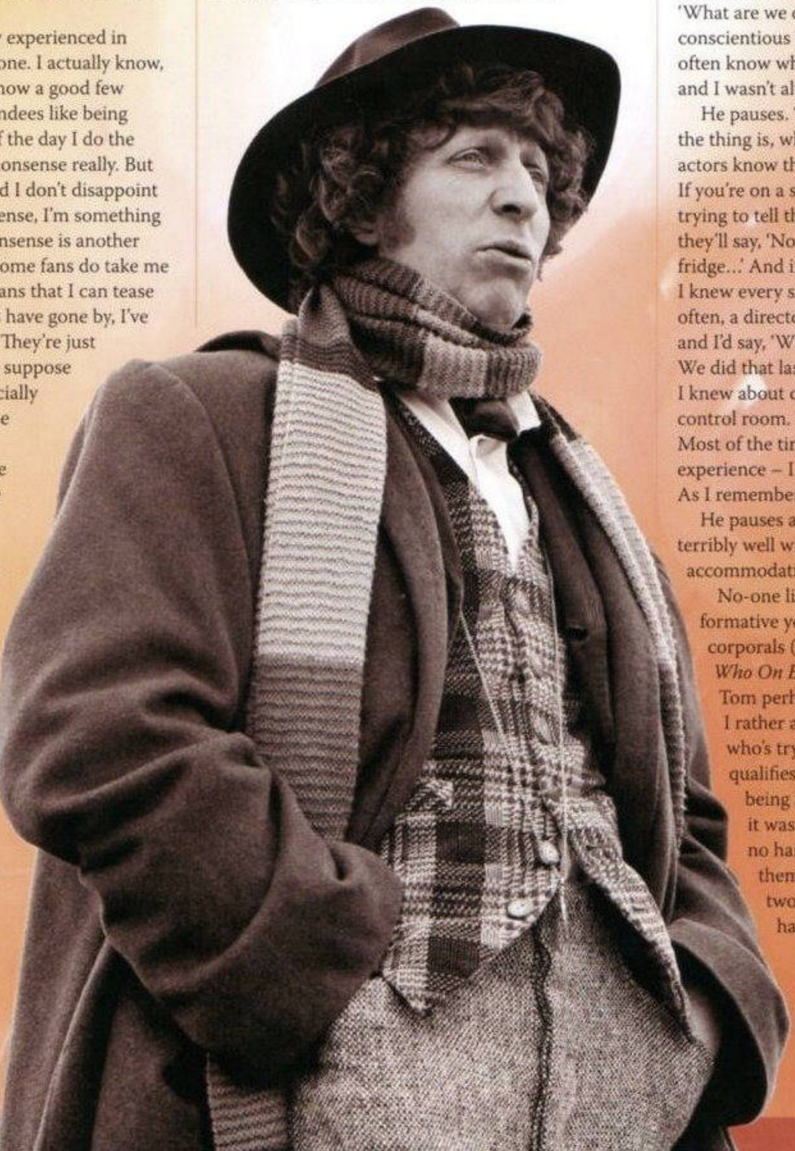
"Well, it amuses me no end, when I'm looking at a bald, middle-aged man who's worn out with domesticity, then there he is in the picture, sitting on my knee. But it's all about the happy memories, isn't it? The thing about fandom... ahhh... about fandom that endures, is the wonderful nostalgia. That warm feeling about being in a group of other fans, is that you're sharing an experience which reminds you of when you were young and full of hopes, and when the world was different. Each generation thinks the world was different 'in those days'."

Have you ever felt fan-worship for someone?

He considers this. "I've been a fan, of course, of great rugby, cricket or football players. Occasionally I've met them and been very touched to see those old warriors, who I admired so much. But in television? There have been people who have given me enormous pleasure. I meet them and say I'm a fan – such as when I met Richard Briers while doing *Monarch of the Glen*, or Susan Hampshire, or people like that. Paul Eddington. There are other actors I'm a fan of, the mighty Paul Schofield. Michael Jayston, Ian Holm... those people I admire enormously."

Have you ever felt that sickening excitement, though? The butterflies?

"No, I don't think I get butterflies when meeting actors. Although I think I did when I met Laurence Olivier, because at that time – about 1967 – I wanted to join the National Theatre, and he was late for my audition. So that was an example of me feeling nervous and apprehensive, and I probably 'dried' over a couple of speeches, but he didn't mind. He didn't know what to make of me, but he gave me a little nudge and said, 'Why don't you just join us anyway?' Because he was a kind man, I think I got into the National Theatre because he was desperately sorry for being so late!"



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It has been well established that, as Tom's seven-year tenure as the Doctor progressed, he did less and less of what he was told to do.

"Well *indeed* I did, because I had the power! There's no point in having power and not using it. I had the power because I was the one who was out doing the promoting. *They* weren't – I was out there, listening to the children. I was obsessed. It was me, it was my living. I would say, 'What are we doing that for?' Also, because I was conscientious to a bloody neurotic degree, I would often know where they'd stolen the ideas from... and I wasn't always tactful."

He pauses. "No, I wasn't always tactful. Anyway, the thing is, when you're on a show like that, the actors know the characters and places so well. If you're on a show like *Coronation Street* and trying to tell them how to do something on a set, they'll say, 'No no no, there's the table, there's the fridge...' And if you're trying to do fancy angles... I knew every single shot in the TARDIS! Every so often, a director would say, 'This is what we'll do', and I'd say, 'Why are you doing that, Clive? We did that last week'. And they were grateful. I knew about corridor shots, and about shots in the control room. And so naturally I was very helpful. Most of the time – I can't even remember a bad experience – I got on terribly well with the actors. As I remember..."

He pauses again, for a moment. "I *think* I got on terribly well with them. But actors are incredibly accommodating, because they're glad of a job."

No-one likes being told what to do – and after formative years of being badgered by priests and corporals (see his excellent 1997 autobiography *Who On Earth Is Tom Baker?* for details), Tom perhaps likes it less than most. "Unless I rather admire the expertise of someone who's trying to teach me something," he qualifies. "Curiously enough, I didn't mind being kicked around in the Army, because it was very theatrical. I realised there was no hard feeling by anyone – it was just them being *terribly* theatrical. I found my two years in the Army very funny, and it had a big impression on me."

Did you change lines in *Doctor Who* scripts because of a perceived lack of quality? Or would you have done so anyway, even if it was, for example, a Dennis Potter script?

"Well," he says, "If you're doing a

No, we've no idea what was going on here either! It was the mid-1970s, a wild and crazy time...

> **"I frequently wasn't impressed by the writing. I would say, 'We don't need to do that line, we can *act it*...'"**

classic script then it's impressive, but I frequently wasn't impressed by the writing. I would say, 'We don't need to do that line – we can *act* it'. Haven't you noticed that one of the irritating things about drama on television, is that no-one stops talking? It's not like that in the movies, or the theatre, where there are pauses and silences."

Looking back now, though, on your demanding behaviour at the time, do you think you were ever out of order?

Tom's cheeks flap with a sharp exhalation. "Well, I don't know about being out of order. They could have sacked me! The people in charge had power and they could've insisted. It's always a power struggle, isn't it, because there's a lot of ego at stake. If someone said, 'I want you to do this, and I want you to say that', I'd say, 'I'm not saying that'."

He recounts an example of this, during the filming of 1977's *The Face of Evil*. "There was a knife in the scene and I *flatly* refused to use it. I had to see someone, hold a knife to his throat and say some preposterous stuff like, 'Take me to your leader or I'll kill him'. The director David Maloney, a nice man, said, 'How are you going to do it then, Tom?', because it was now my responsibility, as a leading man. He had done what he could, and couldn't force me to do something, but he had to shoot the scene. So I seized the actor by the neck and produced a jelly baby, then said, 'Take me to your leader or I'll kill him with this deadly jelly baby'. The bad guy said, 'Then kill him' and I – being Tom Baker now, you see – said, 'I don't take orders from anyone!' and bit the jelly baby's head off. So that was on a Friday or something and the shot was processed. They looked at the rushes the following Tuesday, and we were expecting trouble. Philip Hinchcliffe [*Doctor Who*'s producer from 1974-1977] and the script editor Robert Holmes came in, having seen the rushes and said it was terribly funny. So my intuition about doing that was right! And if it hadn't been right, they could've sacked me! I mean, all actors with power are demanding."

In fairness, as a kid I never thought a line didn't make sense, or that Tom had obviously put it in. It was just all the Doctor.

"Yes, right. But this kind of melodrama is often very serious, because you're actually dealing with unprovable things. There's no evidence for any of it – the whole bloody thing is madness!"

He grabs one of the *Hornets' Nest* scripts, flicking through it with a smile. "I've got a line here... what a pity I can't find it... There's a line where someone says, 'He's going to take us out of time and space!' And you think, 'Oh really? I wonder where he's going to take us, then!' Where do you go, if you're out of time, and out of space? So when I record it, I'll leave a gap there, and say, '... out of time and out of space, to... the BBC!' That'll just be to make darling Kate laugh."

He remembers what happened in the late 1970s, when he wanted to change a line or scene: "You're visited by the script editor, the producer and maybe the writer but that would be rare. They've passed the script as it was, and now they've got a bunch of actors and a director calling up and making what amounts to a criticism: they're saying, 'We can do it better'. And Graham [Williams, producer 1977-1980] might say, 'No, Tom, I don't think we'll do that', and I would turn to his then-production assistant John Nathan-Turner and say, 'What about you, John?', and he'd agree with Graham. But then, John Nathan-Turner would've *had* to agree with Graham, wouldn't he, because Graham was his boss! If he'd said, 'I think Tom's right'... that's the politics of power. I used to actually tease them. I would make suggestions about things in the studio – not about lines, but ways to do things. And when I made those suggestions, I'd always end with 'But we *could* do it your way...!'"

He delivers this line with a big, vintage Tom Baker grin. "The suggestion being, of course, that if we do it your way it's going to be terrible! Philip Hinchcliffe used to laugh when I said that, and so did the crew."

What about the tales of you hurling scripts across rehearsal rooms and branding them rubbish? "Oh yeah, that's right – but that was all to make the other actors laugh! The other thing I'd do, of course, was not read other actors' bits until we came to rehearsal. I had a lot of influence, and there was a lot of success there. I feel terribly sorry, of course, when I look back on it, or hear stories or suggestions that people were made unhappy because I was... rough on them. It's funny, because I don't remember being very friendly towards Louise Jameson [who played companion Leela] in the series, and I never saw much of any of the girls ▶

Tom and Lalla Ward, happy to be filming 1979's *City of Death* in Paris.

◄ really… except one. But in the last couple of years I've become very fond of Louise. I find her very funny and wry, and she does a lot of work."

You apparently told Matthew Waterhouse, who played companion Adric, to "piss off" when he made suggestions.

Tom chuckles darkly at this, highly amused. "Did I? I probably told him to, 'Piss off back to the post room', yeah! But Matthew's become someone I feel sorry for, because he's now the butt of everybody's jokes, isn't he? Does he still work, as an actor? I think he's gone back to the post room."

When you've watched your stories back while recording DVD commentaries, has anything struck you as a 'Hamlet moment' – work of yours which you were surprised and/or impressed by? "Well, I've never thought of it like that. But I do remember being intrigued by something I did with Bernard Horsfall – *The Deadly Assassin*, I think – where he tried to drown me. I was intensely curious, because at that time we were lucky enough to be criticised by Mary Whitehouse. The lovely irony of that, of course, was that if Mary Whitehouse criticised you, you had big viewing figures!"

The Deadly Assassin also saw your Doctor flying solo for the first and last time. And you would never have had a companion at all, given the choice, right? "Oh, well I mean… the companion idea was unashamedly the BBC's: you had an older man, and you had crumpet! The girls knew that: it was just crumpet. Television is about men and women, isn't it? Most of the news is presented by a man and a woman!"

You've spoken of the "innocence" of your era. How do you feel about today's Doctor kissing companions and assorted ladies?

"Well, I don't know how I would've done it. I suppose I would have made it extremely funny. Especially if I'd rescued the girl, and she'd kissed me, I would've been able to be absolutely astounded that she was pressing her lips on mine, thinking, 'Oh, that was rather nice' and then saying, 'Would you like to do that again?'" He laughs. "But I don't know. It was inconceivable during our time. We didn't think like that. I played him entirely… I never *did* handle the girls. Or if I did handle the girls, I always did it clumsily, because I reasoned that the Doctor wouldn't *know* about that. So, for my part, I played the Doctor without any sexuality at all."

Is 'patriarchal' the word?

"I don't know what the word is."

> **"I never handled the girls. Or if I *did*, I always did it clumsily, as the Doctor wouldn't *know* about that…"**

1980 saw Tom portray a more sombre version of the Time Lord.

March 1981 saw Tom Baker change into Peter Davison at the climax of *Logopolis*, Season 18's season-closing epic. Even after all this time, there's a vagueness surrounding Tom's departure from *Doctor Who*. It has often been said that he wanted to leave but then started to change his mind as the final curtain drew near.

"Well, I mean," says Tom, frowning as he casts his mind back, "when you make a big decision… when it's irrevocable… and the time comes to go, or the time comes to get married, or the time comes to get divorced… when the moment is actually *on* you, the fear is that you made a mistake, isn't it? I'd had a way of life for seven years, which was about to change. *In fact*, I needn't have feared, because here I am, 30 years after that… People ask how it felt when I left *Doctor Who*, but I never *did* leave *Doctor Who*. And *Doctor Who* never left me. Otherwise we wouldn't be doing this interview now! So my anxieties were quite ill-founded."

He's pleased to learn that **Doctor Who Magazine** is celebrating its 30th anniversary this year. "I remember helping to launch **Doctor Who Weekly** very well. We went on a tour, yes. I remember at the end of one day there were hundreds of issues left, and the guy asked if I wanted to take them… and I didn't!" He laughs, guiltily. "They did give me an engraved cigarette lighter, though, which I gave to a friend the other day as a souvenir. As I get older, my friends or acquaintances are very glad of any souvenirs which I have to dispose of. Like old letters or scripts or something like that."

So you have no sentimentality for that kind of thing?

"No, no, no… I give them to people who have been nice to me. I wouldn't have any room otherwise!"

Getting back to the topic of leaving *Doctor Who*, did you ever think you exited too soon?

"No. I *could* have gone on. But by that time, I was getting so possessive of the part – and also, not really enjoying the people who were telling me what to do. I was not liking the scripts, and I was not liking new producer John [Nathan-Turner, who took over in 1980]. It was only when we finished, that John and I became very friendly and warm. We became very close companions, and he often organised events, being very kind to me. But I didn't like him as a producer, and he probably… well, I think he approved of me, but found me difficult. By that time, you're in your seventh year. You've changed producers three or four times. You've changed girls two or three or four times. You've changed script editors three or four times. And you remain the one guy who thinks he knows it all, and says, 'But we did that years ago!' It's very difficult for someone to deal with that, so it was time for me to go on. Time to go. And so I went."

Did marrying Lalla Ward, who played your assistant Romana, have any bearing on your decision to leave *Doctor Who*?

"No," he says casually. "No, no. It didn't have any effect at all on leaving *Doctor Who*. I left *Doctor Who* as I *recall* – and it almost feels like guesswork to remember, as it was so long ago – because I had started to feel a kind of fatigue at rehearsal that I had never felt until then. I had really done enough, and that was the main reason, but I was also out of sympathy with John, who saw things differently. I knew perfectly well, that when a producer gets his hands on something, he wants to put his mark on it. So John wanted to change the music, its tempo, and to have me wear funny bloody interrogative marks on my shirts. Things like that. Small things, but small things irritate. So I feel I made a good decision.

"Another thing, in my last year, was that I was suddenly surrounded by bloody young people! There were about *five* young companions in the TARDIS! The irritating thing about having four or five people there, is that you can't just have them standing there… so what have they got to do, in the conflict? People saying, 'Really, Doctor?' is not making much of a contribution."

If you thought that was bad, you should see 1983's 20th anniversary serial *The Five Doctors*. People are standing around like mannequins!

"Really?" he laughs. "Is that on DVD? I must ask them to send me one."

You famously turned down the offer of a part in *The Five Doctors*. Is that a good example of how, for the first decade or so after you left *Doctor Who*, you seemed to crave detachment from the show?

"Well, yes. That decision was perfectly rational on my part – *The Five Doctors* was too soon. I just wasn't interested. I didn't want to be with some stand-in for Bill Hartnell, or Jon Pertwee."

Did you ever regret the decision, and think it might have been a bit of fun?

"No. I didn't think that, no."

You did, at least, take part in the 30th anniversary celebrations by appearing in *Dimensions in Time*…

"Yeah," he mutters vaguely, "I may have done that, and all sorts of bits and pieces. And of course, there was the fun of going overseas to big conventions in Australia and America, and being well-received there. But that swiftly wore off. I still get invited, you know! Because, I mean, I'm the last one, so actuarially-speaking, I'll be the next one to die. I still get messages from American promoters saying it's their dream to get Tom Baker, because 'he's the oldest one of all!'"

Looking back at the Season 17 story *City of Death* – a classic, filmed in Paris – was that your last hurrah, in terms of enjoying playing the Fourth Doctor?

He chews this over for a second or two. "Well… maybe. That's a hard question. I can't be certain. But that was a great one, I remember Graham Williams and Douglas Adams coming over, slightly pissed, because of course everyone wanted to go to Paris. Oh, and Tom Chadbon was terribly funny. *Terribly* funny! I used to love the other actors – I was always trying to help them make things funnier, or more dramatic."

Do you remember how you felt during Season 18? It's easy to assume that you felt how the Doctor looked: gloomy and full of foreboding.

"Once I'd decided I wanted to go, I just wanted to get it over with. And once I'd decided to go, the wheels were set in motion to replace me. I remember being amazed that they'd cast that excellent actor… who was it?"

Peter Davison.

"Ah yes – an amazing piece of casting, because he already had a fictional existence! I remember thinking that when the children saw him, they'd say, 'But that's not the Doctor – that's the vet!' I thought that was absolutely extraordinary. It's always struck me that, when you're replacing big heroes, it's important to… well, obviously it's important to get someone who's good at it, but also to get somebody who's unknown. Otherwise it just gets in the way, doesn't it? I mean, I'd been in the theatre a bit, but I was completely unknown."

Would Tom Ever Do A Time Crash?

Tom is interested to learn that Peter Davison reprised his role as the Fifth Doctor, during 2007's *Children in Need* Special *Time Crash*. So would Tom ever visually come back as the Doctor?

"Um…. no, I don't think so. I'm not interested. I would've thought – and I'm saying this as a criticism, because it's quite nice to criticise big organisations – it would've been quite interesting to have me play the Master, on the reasoning that there can only be evil if there's a possibility of good. In other words, to make it simple: Moriarty and Holmes, or Bond and whoever the villain is, don't exist without the other. The police love criminals, because without criminals they'd have no existence. So the Doctor and the Master are interdependent. The other thing is, it would have allowed David Tennant to do a lot of double-takes, wouldn't it? Actors love that. Even though, of course, my appearance has changed dramatically since I played the Doctor."

Doctors Ten and Five in *Time Crash*. Could Four return, too?

Would you really appear in *Doctor Who* as the Master, though, or is that just a funny thing to say?

"Well… I… I think they wouldn't let me. But I think I'm right in saying that it would be funny. Some of the audience might be annoyed, though, wouldn't they? Yeah, I think so. Continuity. So perhaps I wouldn't do that, but I'd quite like to play a small part…"

This is one of Matt Smith's strengths. Have you seen him and his suitably alien looks?

"Mr Smith didn't look at all alien to me," he judges, "though the picture I saw was a bit blurred. Did any of us look alien? Once, outside Silk Sound Studios I was mistaken for Shirley Williams: my hair was wild and I was shaking hands with several people who had mistaken me for Jon Pertwee except for one man who thought I was Jonathan Miller.

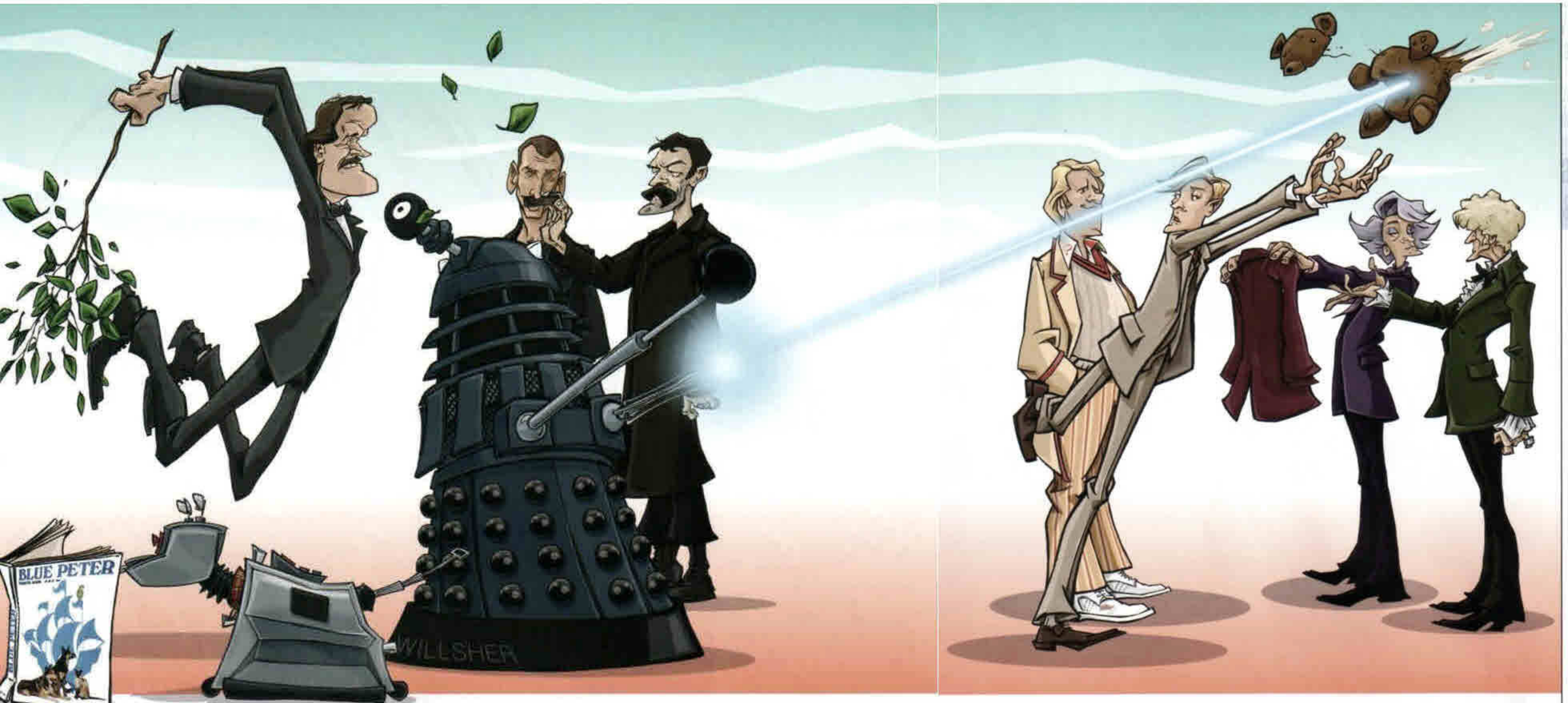
"The fans will decide," he smiles. "But I do sincerely hope Mr Smith is a great success. Looking back nobody ever failed in the part."

We're aware that our agreed time-slot with Tom Baker is up. Thankfully, however, he looks at Poppy, down there on the kitchen floor, and says: "The dog is whimpering. Shall we go for a walk in the woods? To the bridge and back?"

Yes please!

"All right, then. Hey ho!"

Next time: Tom takes DWM on a guided tour of his grounds, while discussing dogs, death and debauchery!



...but is it art?

Doctor Who may be the greatest show in the galaxy, but is it actually _good_ television? We wanted to know, so we asked Graham Kibble-White to find out for us...

Illustrations by BEN WILLSHER

On 27 October 2008, I came home to an answer phone message from acerbic art critic Brian Sewell. It told me he never watched *Doctor Who*.

"I have really no comments to make on it," he said, with an audible smile. "I'm quite the worst person you should consult."

So how had I got here? How had I spectacularly failed to coax this plummy-voiced bastion of the high arts into waxing a little lyrical about our favourite television show?

I'm a TV journalist, and have been for the last five years or so. For me, one of the oddest moments in my career was the day I rang up the BBC and said: "Who do I speak to about *Doctor Who?*" With the series about to make its glorious return – after that 16-year pit stop – it felt both joyous and baffling to suddenly talk about it in the present tense. Since then, *Doctor Who* is something I've continued to talk about. A lot. It's high currency in my industry – even to those who wouldn't know a Bandril from a Blathereen.

The reason for that? Let's not be coy. Since 2005, we've found ourselves in a situation where *Doctor Who* is pretty much the most important show on British television. Popular? Yes – viewing figures and audience feedback prove that. Talked about? Press coverage is unstinting. Influential? Saturday night telly has been rebuilt in its image. But good TV?

It seems like a simple question. Clearly, *Doctor Who* is good. It's great! But can the show – both in its present incarnation, and during its original 26-year run – truly stand shoulder-to-shoulder with the classics of television? Those seemingly unassailable greats like *Cathy Come Home* or *The Singing Detective*. The set texts of telly, if you like, that would never spawn spin-off action figures or – choke! – a monthly magazine.

I wanted to find out.

It's 8 October 2008, and I'm at the press launch for *Deadset*, a zombie drama imaginatively set in the *Big Brother* house. The show's writer is the literate, wickedly funny and always right TV critic Charlie Brooker – probably best known for his BBC Four series *Screen Wipe*.

Having previewed the opening episode, I, and a gaggle of fellow journalists, sit down with Brooker for a 'round table' interview. I seize the chance, and here's my opening salvo.

"Before we talk about *Deadset*, I just want to ask you about *Doctor Who*."

"Oh. Okay," he says, understandably baffled, but not altogether resistant. Remember, this is the man who, three and-a-half years earlier, penned a preview of *The Unquiet Dead*, calling it 'the single best piece of family-oriented entertainment the BBC has broadcast in its entire history'.

"Is *Doctor Who* good TV or not?" I ask.

"Is *Doctor Who* good television?" he clarifies. "It should definitely be in the Top 10 greatest ever shows. The longevity of it, the influence it's had and... I suppose, to sound like a knob, the pure 'telly-ness' of it means it's definitely good television." And then: "Why? Who says it isn't?!"

I reassure him no-one's dissing the Doctor, and then try to tease him into adjudicating whether or not the series is better than the one-off 1975 Quentin Crisp biographical drama *The Naked Civil Servant* (for reasons I'll explain later).

It's at this point the press officer for *Deadset* intervenes. "Sorry, but there are a lot of people here who want to speak to Charlie..." and with that, my line of questioning is cut off – a bit like Davina McCall's head after that zombie does her in the neck.

Ah well, I think. There's always Brian Sewell.

My attempts to gain insight into *Doctor Who* via guerrilla interviewing techniques clearly weren't working. So, I got organised. The people I should be consulting are those for whom thinking and writing about television is their bread-and-butter. Sure, that does mean Charlie Brooker, however after the launch our diaries never coincide again. But he's not the only person with weighty and worthwhile opinions about telly.

And so in a *Key to Time* style, I flit around the galaxy, and assemble a roster of learned commentators. It's this lot who'll lead me to the completion of my quest. So let's meet them. Cue the sonorous organ music! Here they come...

MEET OUR TELLY LORDS

Meet the seven who rule their respective TV domains...

The TV historian

NAME: Dick Fiddy
OCCUPATION: TV consultant at the British Film Institute
FAVOURITE DOCTOR: "Tom Baker was my Doctor. I really, really liked William Hartnell. I liked his sternness. He was a bit scary. But Tom Baker is the only one who seems to be truly extraterrestrial."

The tabloid journalist

NAME: Ally Ross
OCCUPATION: TV critic for tabloid newspaper *The Sun*
FAVOURITE DOCTOR: "Tom Baker, definitely. I was on the edge of crying when he went. Couldn't come to terms with it at all."

The highbrow critic

NAME: Mark Lawson
OCCUPATION: TV critic for *The Guardian* and presenter of BBC Radio 4's arts show, *Front Row*
FAVOURITE DOCTOR: "I'm a Jon Pertwee-into-Tom Baker man."

The mass-market TV listings editor

NAME: Jon Peake
OCCUPATION: Editor of *TV Quick* magazine
FAVOURITE DOCTOR: "Jon Pertwee."

The multichannel TV listings magazine editor

NAME: Ben Lawrence
OCCUPATION: Editor of *Total TV Guide* magazine
FAVOURITE DOCTOR: "Tom Baker, but that's retrospectively, because I grew up in the 80s when the show was in decline."

Good old Radio Times

NAME: Gill Hudson
OCCUPATION: Editor of *Radio Times* (Gill is leaving the magazine for *Reader's Digest* this summer)
FAVOURITE DOCTOR: "Oh, Jon Pertwee. But I was of an age then."

The television reviewer

NAME: Alison Graham
OCCUPATION: TV Editor of *Radio Times*
FAVOURITE DOCTOR: "Patrick Troughton, because I think he had the best monsters. I don't know if I'm right about this, but he had the Cybermen, the Ice Warriors, the Yeti – I loved all of those."

Many of our panel were fans of *Doctor Who* back in the 1960s – with several recalling black-and-white scares with the Cybermen...

What is 'Good Television'?

In the style of high school essays, let's start with that old stand-by: a definition! So what is good TV? Don't worry, I'm not going to cut and paste from the *Collins English Dictionary*. Instead I'm consulting a higher source. I ask the heavyweights of our panel (the Black and White *Guardian*-istas, if you like), Dick Fiddy and Mark Lawson.

"I think good TV has the power to live beyond the programme itself," muses Fiddy. "And I think if we talk about 'good' in that respect in any art form, that's what we're talking about. Something that has resonance."

"For me it's a production that tries to do things that haven't been done before," says Lawson, "and aims for the best, rather than just thinking, 'Oh, this will do'.

"Plus," he continues, "it has to provoke some sort of reaction, which could be outrage or shock. What I would hold out against is the view that good television is nice television. And I think that's important at the moment, when TV executives are increasingly wary about causing offence. If there's a valid reason, then it's acceptable to create outrage."

The good news, then: Nothing here excludes *Doctor Who*, a show that has huge resonance with viewers, has always striven (if not always successfully) to transcend its limitations and has even provided a couple of bona fide consensus-shattering shocks along the way: Goth apparently drowning the Fourth Doctor in 1976's *The Deadly Assassin*, Captain Jack's omnisexuality...

However, simply reassuring ourselves our favourite show isn't immediately disqualified from the ranks doesn't necessarily mean it is good TV. Let's face it, with a little creativity, and a liberal interpretation of Fiddy and Lawson's Laws of Televisual Goodness, you could make a case for almost *anything* being 'good'. Except maybe *Demons*.

Still, it presented me with a useful framework. Time to delve deeper...

> *"I was quite enthralled and frightened of it as a child, but by the time I started my career as a TV critic, I saw it as a bit of a joke."*

Doctor Who: 1963-2005

You may not like it – and it runs contrary to **DWM**'s ethos – but our Telly Lords consider pre and post-2005 *Doctor Who* two different programmes. Of course they're wrong, but they have strange and terrible powers (Gill Hudson could decree 'Dr Who' *Radio Times*' house style before she leaves), so let's grit our teeth, and indulge them by talking about – groo – 'classic' and 'new' *Who*. I ask our panel for their impressions of the show's original run. Quite simply, what did they make of it? How did it affect them?

"I was just 10 years old when it was first on," says Dick Fiddy. "A perfect age! Never missed an episode and was a huge fan in the way kids today are."

Both Alison Graham and Gill Hudson's stories also start with those early years.

"I watched from the very beginning," says Graham. "I had a tiny Dalek with a ball-bearing in the bottom. But when I grew up, I lost interest in the show."

"I was absolutely riveted – never seen anything like it before," chips in Hudson. "It just said 'different' from the start, even to my then unformed brain. I stopped watching after Tom Baker left, though. I found it got too camp, too silly... It just wasn't scary enough."

Mark Lawson's experience was similar. "I was quite enthralled and frightened of it as a child," he confesses, "but then by the time I started my career as a TV critic, I saw it as a bit of a joke."

Jon Peake, meanwhile, recalls: "One of my earliest TV memories is Patrick Troughton taking on the Cybermen, which I was terrified of. I really loved Jon Pertwee. He's the one I remember most, being frightened of the Autons and all that kind of thing. And then I watched up until Tom Baker left. When he did, so did I."

"I watched it with everyone else from Pertwee onwards," offers Ally Ross, "but I was never an obsessive. No, I don't have collections of anything."

And then there's Ben Lawrence, the youngest – and keenest – in the pack. "A Peter Davison era child,"

While the Kandy Man was strutting his stuff in the 80s, many of our panel had lost interest in *Doctor Who*.

1976 – and *Doctor Who* tackles fifteenth-century Italy for *The Masque of Mandragora*...

... while next door ancient Rome is built for *I, Claudius*!

he says, "I bought **DWM** and the novelisations, plus the odd VHS. Back then, I once attended a *Doctor Who* event at Essex University. It was really deserted and I just went into a room with a friend and watched an old grainy episode of *The Dalek Invasion of Earth*."

An element of nostalgia inevitably colours most of these testimonies. But how does this lot sum up those first 26 years from their professional perspectives? Ally Ross is first to bite.

"Just for kids!" he declares, using the three words most likely to make us howl.

And it gets worse. "It was very stagy," says Jon Peake. "Studio bound. Poor special effects." Ouch!

This may hurt, but before we declare Peake in particular 'unworthy of the diamond logo', bear in mind he appeared in the 2005 *Rose* seat-warmer *Doctor Who: A New Dimension*, brandishing the smart soundbite: "*Doctor Who* lives!" As a result, he now boasts: "Russell T Davies himself told me I was canon!"

Despite their clear affection for the programme's first 26 years, Ross and Peake weren't the only two with negative things to say (you don't want me to repeat them *all*, do you?). But it's nothing long-term fans haven't heard before. For decades we've lived with *Doctor Who*'s inconvenient truth; that throughout its original run, it often suffered from serious technical limitations. And these limitations make serious analysis problematic. Surely anything with the Taran Wood Beast in it struggles to make claims towards being *competent* TV, let alone *good*?

I'm genuinely not sure about that point – and, hey, I made it. Certainly it's always been true that if you aren't willing to be won over by *Doctor Who* there would be much to criticise, even in its current incarnation. Go with it, though, and there's everything to enjoy. So... doesn't that make for a more immersive experience? More – what was Dick Fiddy's word? – *resonant*?

Total TV Guide's Ben Lawrence takes up that argument.

"In its original incarnation, the programme *was* quite stagy," he says, "but that's one of the facets I liked about it. Things were often explained to death – and I enjoyed all those long, long scenes. A couple of months ago I watched [Third Doctor story] *The Time Warrior*, and it was like a play: all the characters were really well developed. It might seem slow to viewers today, but there was something quite satisfying, quite meaty about it."

Hooray for Ben! But hold up, there's a Gill Hudson-shaped shadow falling ominously across the landscape.

"Expectations are much higher today," she says tartly. "It would be hard to take a show like that seriously now. No-one would accept it if you saw a great big clunky monster on screen. It's no wonder that, before *Doctor Who* returned, Russell [T Davies] said, 'I will personally eliminate wobbly sets.'"

So that's that. Alright in its day, but not good enough for modern audiences.

But then, the same could be said of most old television. Certainly 1976's *The Masque of Mandragora* doesn't look any worse than textbook TV classic *I, Claudius* (first broadcast in the same week). While one redressed studio TC3 as fifteenth-century Italy, the other transformed TC1 into ancient Rome – neither truly convincing.

What we really need to consider here is how *Doctor Who* compared to its TV peers back in the day. Once again, I turn to the BFI's Dick Fiddy.

"In the 60s, I'd say the show was a workmanlike operation, with the same values as anything else shot on video at that time. Look at the very early episodes of *The Avengers*, and it stands up well to that.

"Generally in television of that era, you had people working in tremendously small studios, on tremendously small budgets performing miracles," he continues. "Inevitably, then, these programmes look a bit creaky now; they might have clumsy film inserts where you suddenly notice the different stock. But *Doctor Who* was a good solid production – the sensational thing about it was its depth of imagination and ideas."

Moving into the 1970s, Fiddy is less generous.

"Two things happened here," he explains. "The coming of colour and, with that, the arrival of blue and green screen effects."

Video effects had a huge impact on the show's visuals. "During that era, there were suddenly different ways to treat the image. Fading in, fading out, phasing the picture – all sorts of things. *Doctor Who* and *Top of the Pops* were the worst culprits when it came to going overboard. They were just too delighted with the technology, and it's noticeable when you watch some of the episodes from this time there were often effects for effects' sake, which are not particularly impactful."

Less impactful, perhaps, but clearly state of the art and a televisual trend of the time.

By the end of the 1970s and into the 80s, Fiddy reckons the BBC's attitude towards the series had gone through a fundamental change. "I think it got to a stage where it wasn't so well thought of within the Beeb, and certainly by the 80s, well, internally the will for it was weakening."

▸

How are viewing figures calculated?

Nowadays, UK TV ratings are tabulated by the Broadcasters' Audience Research Board (BARB), who boast a sample panel of 5,100 people. Their viewing habits are electronically logged via a handset, allowing for data to be reported 'on a minute-by-minute basis for channels received within the UK'. It's that technology which provides us with those magical 'overnight' figures. You know, the ones that provide an initial impression of how much *Doctor Who* drubbed what was on ITV1. Impressive, no?

Spool back to 1938, when the BBC established its Audience Research Department – the first regular monitoring of radio audiences in the UK. Involving simply interviewing a varying number of people about what they'd listened to the previous day, it was extended to cover TV viewing in 1952.

When ITV arrived in 1955, these figures became extremely significant – advertisers were understandably keen to know how many people were watching their commercials. Various organisations – including the US company AC Nielsen and pollsters Gallup – fought to be recognised as the official independent TV collators, but it was Television Audience Measurement (TAM) who won that role, installing meters in 2,300 homes.

During this period, the BBC was still gathering its own data, now daily interviewing around 4,000 people. The different methodology often led to conflict between the Beeb and ITV, particularly as TAM's figures rarely featured any BBC programmes in the Top 20. "You can drive yourself barmy if you try to reconcile two different forms of measurement," reckoned the then Head of Audience Research for the BBC, Robert Silvey.

In 1967, the Joint Industry Committee for Television Audience Research (JICTAR – set up by an association of independent television and advertising companies) became the industry standard. Their figures were amassed through a mixture of meters, interviews and diaries kept by viewers... and still hotly disputed by the BBC. While the BBC measured how many people were watching, JICTAR (and TAM before it) measured how many homes were tuned in to a specific show.

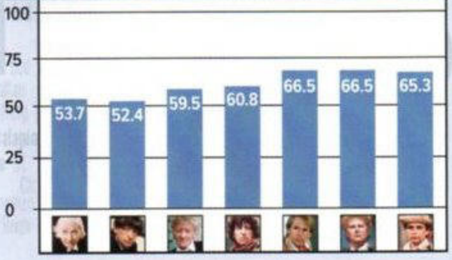
In 1977, a government committee recommended ITV and BBC cooperate to come up with a common measurement. This resulted in the formation of BARB in 1980, which, from August 1981 has provided the official UK viewing figures. Initially, they began with 3,000 panel homes. In 1991, VCR 'timeshift viewing' was added, recording the number of programmes viewed within seven days after transmission on a VCR. Similarly, in 2006 programmes recorded on Sky + were included in the data. At the end of 2008, Video On Demand (VOD) was also added to the mix.

What is the Appreciation Index?

Viewing figures tell us how many bums on seats a show attracted, the Appreciation Index (AI) tells us what those – erm – bums thought of it. In short, it's a measurement (out of 100) of quality, rather than quantity revealing how much a show was, well, appreciated. Originally the TV channels amassed this data themselves. The BBC included it as part of its audience research, simply asking their sample groups to score what they had viewed the previous day. In 1952, with the arrival of commercial telly, this measurement became more formalised and known as the 'Reaction Index', also including viewers' comments. In 1981, when BARB was formed to compile TV ratings, it was additionally given the job of gathering AI data and regularly sampled the opinions of 2,000-3,000 people. In 2002, AI compiling reverted back to the TV companies themselves, the BBC now sampling the opinion of 4,000 viewers.

The result of all of this? When comparing AI data across *Doctor Who*'s 46-year history, we have to bear in mind changes in data gathering will have had an affect on the results. Exactly what, though, Rassilon alone knows...

Average AI figures by Doctor (1963-1989)



The 1996 TV Movie may have had a good lead actor in the shape of Paul McGann, but it was seen as an all-time disaster by most of our TV Lords.

> *"I went to Vancouver to do a piece on the TV Movie, and I hated it. It was like a not-very-good Hollywood action movie..."*

This, he says, impacted on the production. "Very few shows can weather a storm off set without it reflecting on screen."

Severely under-resourced, and still shot, essentially, in a 1960s fashion (multi-camera, with an uneasy mix between studio and location) the programme arguably looked more anachronistic than ever during its final years on screen. Adding credence to that notion is TV critic Mark Lawson, who recalls the era in unflattering terms. "One of my first jobs in TV journalism was interviewing Michael Grade about 'cancelling' the show [in 1985]," he says. "But in that period, the programme was held in low regard."

Even Lawrence, the most clearly 'out' fan from our group, concedes: "In a sense, *Doctor Who* was what you would now call a dying brand."

This is depressing stuff. But you have to agree, the headlines from the 1980s are undeniably negative: The programme being 'rested' for 18 months, the sacking of Sixth Doctor Colin Baker, the lowest ever viewing figures (1989's *Battlefield* Part One notching up just 3.1 million) and, of course, the show's cancellation. It's hard to argue with all of that…

… But those three dots clearly signal that I will.

Ladies and gentlemen of the jury, please turn your attention to the Appreciation Indexes for the decade (see sidebar and graph on page 27). Post 2005 episodes aside, these were the highest in the programme's history. In fact, the figures place Colin Baker as the most appreciated Doctor out of the first seven (averaging 66.48 on the AI chart), followed by Peter Davison (66.47) and then Sylvester McCoy (65.31). Furthermore, when you consider 1985's *Timelash* Part One grabbed an AI score of 66, as opposed to 1979's 'all-time classic' and most-watched *Who* episode ever, *City of Death* Part Four (just 64), then on the appreciation front alone (arguably the most relevant measurement of how 'good' a show is) the 1980s are very impressive. The case for the defence rests.

At which point, with sheer inevitability, the Valeyard-like prosecution arises. In 1981, the way AI information was gathered changed fundamentally – the TV companies handing over responsibility to the Broadcasters' Audience Research Board (BARB). Could this, in itself, account for the upswing? Well, yes, it could. But there are other theories too. Perhaps it was simply the case that, with 80s *Who* shedding viewers, its AI sample pool was increasingly dominated by those hardcore, capital 'F' Fans who kept the faith and were more likely to give generous marks. Or maybe those AI figures, coupled with our experts' opinion, actually suggests decreasing production values result in increased enjoyment for the viewer!

But there's yet another twist to come, courtesy of Paul McGann's 'for one night only' escapade in 1996. The first *Doctor Who* production you could sensibly claim meets modern day viewers' expectations, it also reached a then all-time AI high of 71 and a Top 20 position in the TV charts. Now that theory about onscreen limitations and dwindling viewing figures equating to higher AIs looks really shaky. But what's this? *Radio Times*' Alison Graham is telling us the movie was a load of old guff? I can't stand the confusion in my mind!

"I went to Vancouver to do a location piece on it," she says. "And I just hated it. It was too noisy – a not very good Hollywood action movie. The Master was rubbish and McGann was okay, but too hard to connect with."

Naughty Ben Lawrence is also diving in. "It was an all time disaster," he says, gleefully.

AI figures don't really seem to be all that useful in helping us prove anything, then. We clearly need to abandon this line of enquiry, and, with McGann showing the way, begin our journey to new *Who*.

Coming back...

Let's first jump back to 1989, and catch a glimpse of the Doctor as he ambles off-screen to pursue a string of adventures almost everywhere except on telly. It's fair to say that, although we fans desperately missed him, the public at large wasn't fussed. As Mark Lawson has reminded us, *Doctor Who* was just not held in much regard during this time, and few realised a TV great had departed. *Doctor Who* as good television? Hah! It wasn't even *on* television!

Gradually, though, the consensus changed. Gary Gillatt touched on some of the reasons for *Doctor Who*'s rehabilitation in **DWM** 400, but let's cut once more to Dick Fiddy who talks us through the process. He begins with a little bit of backstory.

"During the 1970s, British television moved away from what Americans' call 'heightened reality'. Because of shows like [1975's ground-breaking police drama] *The Sweeney*, people in the TV industry suddenly decided they want to be associated with so-called 'real' television, and fantasy drama got annexed as a kids' thing. That meant, after a while *Doctor Who* was almost alone – particularly in the 80s."

"As time passed, you gradually had a kind of 'clean-out effect', with a lot of the children of the 60s getting to the stage where they were working in TV. So, for example, *The League of Gentlemen* came along in 1999, a big, gothic horror comedy. And there was that slightly fantastical BBC1 drama, *Strange* [first airing in 2002] starring Richard Coyle. Plus a whole raft of other far-out productions gradually nudging their way through. It was as though fantasy shows were tentatively being tried out once again. Then, from the US came *Buffy the Vampire Slayer*, which really had an impact over here. All these things opened the doors to bringing fantasy back into mainstream television."

Of course, all along we fans had known precisely what TV was lacking, and some of us had even gone out there to educate the rest of the world.

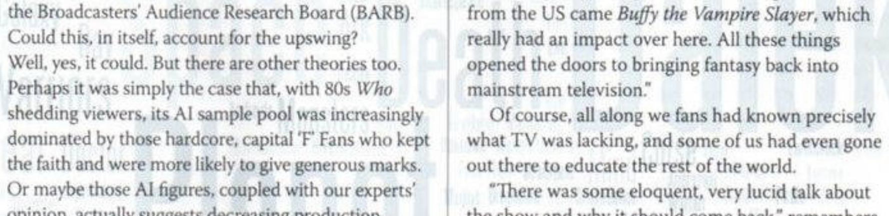
"There was some eloquent, very lucid talk about the show and why it should come back," remembers Ben Lawrence, "from people like Russell T Davies and Mark Gatiss. These fans who now had media profiles, reinforcing the strength of the series."

Fantasy drama and *Doctor Who*'s reputation were both in the ascendant once more. But more importantly, TV executives were becoming ever more aware of a gaping hole in their armory of programmes.

"Let's face it," says Fiddy, "before *Doctor Who* returned, television as a family medium was in freefall crisis. It was doing very well as an adult medium, very well as a children's medium, but it couldn't unite the two."

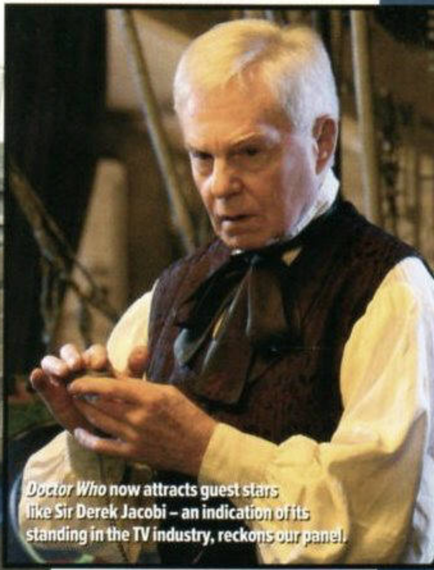
Television, like nature, abhors a vacuum (Holly Willoughby aside). Something had to be done. By the autumn of 2003, it was clear to everyone.

Doctor Who was required.



By the early 2000s, 'fantasy TV' was making a comeback…

Many of our panel were worried that the return of *Doctor Who* – starring Christopher Eccleston and Billie Piper – wouldn't work.



***Doctor Who* now attracts guest stars like Sir Derek Jacobi – an indication of its standing in the TV industry, reckons our panel.**

Doctor Who: 2005-present

I wondered how our Telly Lords had reacted when news broke of *Doctor Who*'s return. Where on their journey with the show were they? Turns out, most of them were fretting.

"I was very worried," says Gill Hudson, editor of the *Radio Times*. "I *so* wanted it to work, because it gave me such pleasure as child, and now I have a child of my own, I wanted her to be excited. Plus, it's one of the few programmes that in its heyday bound people together, and I wanted that to happen again."

TV Quick's Jon Peake was at the press launch in Cardiff for Christopher Eccleston's début as the Ninth Doctor.

"It was very well attended," he reveals. "And there was a huge feeling of excitement in the air. When the theme tune started up, I really remember this frisson that went across the room. All these journalists were actually quite thrilled to see the TARDIS hurtling towards us."

Ben Lawrence was also in attendance. "The sense of nostalgia was pretty strong, but not in a crap, ironic way. It felt really positive from the opening titles onwards. And that's the best theme tune ever, isn't it? That really helps."

> "I do think Russell is overly in love with the character of the Doctor. He's almost become Messianic, and that doesn't fit in comfortably with how I've always seen him..."

"There was a real weight of expectation," recalls Ben Lawrence, "because mostly they don't get these things right. I was a big fan of *The Avengers* too, and when that came back as a film in the mid 1990s it was an absolute disaster."

Ally Ross at *The Sun*, however, was a little more pragmatic.

"I was kind of surprised it had ever gone away," he says, "and didn't really think the BBC should get such credit for bringing it back. It's pretty much all they do with their major shows – like the dancing as well [*Strictly Come Dancing* being a modern day iteration of *Come Dancing*]. But *Doctor Who* is like *Top of the Pops*, it should always be on TV, it's such a brilliant, simple idea. So in some ways it was the obvious thing to do... although no-one had actually *done it*, so I suppose they deserved a bit of kudos for that."

"Everyone was quite relieved," adds Peake. "It was back, it wasn't *too* different, and actually, it turned out to be really good."

Really, really good. Ant and Dec-beatingly good. Not only did viewing figures exceed expectations, the show went on to win the Best Drama gong at the BAFTAs in 2006. The series was now, for the first time ever, enjoying enthusiastic, unbridled approval from within the TV industry.

"Without being unfair to the people who went before," hedges Mark Lawson, "the kind of writers and actors working on the new *Doctor Who* are in a different league."

Lawrence is in agreement: "It's funny, because even in the 1980s, the programme was attracting pretty good guest stars. But I think there was a sense they were doing the show just for their kids. And many of them weren't in the first flush of their careers. But now it's very credible. You've got people like Derek Jacobi in there – which reveals how far it's come in terms of its perception within the industry."

Alison Graham from *Radio Times* was impressed with how the central character had been retooled. "He's a lot more empathic now," she says. "You're asked to identify with the Doctor more than you ever were. And he has an almost spiritual dimension to him."

Dick Fiddy agrees, but with some reservation. "Russell T Davies has done an incredible job in resurrecting something and maintaining its inner integrity," he says, "but I do think he's overly in love with the character of the Doctor. He's almost become Messianic, and that doesn't fit in comfortably with how I've always seen him."

Nonetheless he's the first to reiterate the programme's strengths in drawing that fabled family audience. "It's meant mothers and fathers watch with their sons and daughters, and that's a great thing. Much like it was in the old days there's something for everyone. It's got girls in short skirts, and there's always a hunky soldier around. I don't think it was overly contrived to rebuild it in that way. If you get someone in charge, like Russell, who has a love of something, then they understand what makes it tick."

Ah Russell. In another first for the series, the production team has proved to be almost as powerful a selling point as the onscreen talent.

"What's fascinated me as a TV critic has been this American idea of having a 'showrunner' in the form of Russell T Davies and then Steven Moffat – both of whom are easily among my favourite writers in television," says Lawson. "The level of cleverness and allusion they've brought to *Doctor Who* is incredible. In fact, I'd go so far as to say, apart from *The Simpsons*, it's probably the cleverest programme on television, ▸

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"I can't think of any other show that could combine all these elements and still make sense"
David Tennant

bringing in subjects like science, literary history, political history – all of that. It's a very high example of a multi-level television series."

As presenter of BBC Radio 4's weekday arts programme, *Front Row*, Lawson is clear the revitalised series is good enough to merit serious examination.

"I've interviewed David Tennant, Davies, Moffat – all those people. So, it's true to say that in a sense *Doctor Who* has now become a 'respectable' subject; although we do still get the odd email from listeners saying: 'Why are you taking this stuff seriously?' But all those names, they're serious talents in their field."

Everything about *Doctor Who* is now serious, and not just for the BBC.

"The show is huge for *The Sun*," says Ally Ross. "If a rival newspaper had got the name of the new Doctor before us, there would have been huge recriminations within our offices. A story like that is front page news."

Although the newspaper industry is often accused of whipping up hype, according to Ross, *Doctor Who*'s new found importance is nothing to do with them. "We've reactive, not proactive. If we see an audience for something, we follow. We don't set out to make anything a hit."

He characterises his own coverage of *Doctor Who* as "generally positive."

"But the fans will almost certainly disagree with that!" he continues. "If I raise any criticism at all – which I do from time to time – they're immediately on my case, like a flash mob. Whoah! And I do think, 'Well, you've all conspired here'. In one way I respect them for being so passionate, but in another I wish they would have more independence of thought."

He's also keen to stress that *The Sun* is often unfairly lambasted by *Doctor Who* fans.

"I broke the story about Freema Agyeman leaving," he says, "and it was true. But the kickback I got! I was called a liar, and there was one website that posted a message about how *The Sun* tells untruths... although that vanished a few months later, when it became clear we were right.

"Of course, sometimes we do get things wrong, but the level of accuracy that's expected from us is far greater than the truth expected of people in their everyday lives."

We're getting sidetracked here, but I can't leave that comment unchallenged. If we're parting with money, surely we can demand accurate journalism?

> *"I do get enthusiastic about Doctor Who – it lends itself to being written about regularly, because there are different visuals each week."*

"Yes, and you're right to expect that," he capitulates. "But the turnover of papers, the millions of words, sometimes you're going to get things wrong. It's not malicious and it's certainly not deliberate. Journalists feel humiliated when it happens."

It's not just in the dailies *Doctor Who* is the stuff of headlines, it's now a regular cover feature in the weekly TV listings market. How regular? Glad you asked. From 1963 to 2003, *Radio Times* featured the programme upfront 17 times. Multiple covers notwithstanding, between just March 2005 and July 2008, it clocked up another 17.

Whatever else it is, it's clear *Doctor Who* is good box office. While Gill Hudson won't be drawn on the effect David Tennant and co has on her magazine's sales ("That's commercially sensitive information") she does concede: "We wouldn't put it on the cover if it didn't work."

"However, there is also an element of me just really, really liking it," she continues. "I get enthusiastic about *Doctor Who*. And it lends itself to being written about regularly, because it's different each week, and there are different visuals."

She says *RT*'s close relationship with the show is "partly historical. It's what our readers expect. They want information, and they really want the level of detail we give them. They'd be really disappointed if we didn't.

"All the other TV magazines go, 'Oo, *Doctor Who* exclusive inside!' and then it's just: 'There's a great new story this week'. I'm not being rude, that's just what they do. That's their audience. But if we did that, we'd get hate mail."

Of course, other listings magazines *are* available, so does Ben Lawrence of the up-market, multichannel-focused *Total TV Guide* agree with Hudson's summation?

"I suppose our job is to try to give a literate *entrée* into what's going on in a particular week," he says. "I know from readers' letters they like the show and have very strong opinions about it. But they're not die-hard fans. *Doctor Who* is often a cover option for us, and it always does okay. Interestingly, David Tennant ones have performed better than Christopher Eccleston. But, if you put Tennant or Billie Piper on the front in a non-*Doctor Who* context, it just doesn't work. We did Piper for the ITV1 adaptation of *Mansfield Park* and it bombed. Put her on as Rose and it's a huge success."

In an effort to gauge *Doctor Who*'s importance within this world, I'm interested to know what other programmes would be considered a rival in terms of a cover. While Hudson remains prickly and a tad evasive on the subject ("*Doctor Who* would always be a front-runner, but I wouldn't say no if there was some cracking exclusive we could run instead"), Lawrence is more forthcoming. And what he says, I find a bit of a surprise...

"Actually, one year we did have a bit of tussle between *Doctor Who* and *New Tricks*!"

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Doctor Who might not make it onto the cover of *TV Quick*, but its stars have picked up plenty of awards from the mag... © Rex Features

Erm, *New Tricks*? The cozily curmudgeonly BBC One crime drama, detailing the exploits of the retired police officers who work in the Unsolved Crime and Open Case Squad?

"In terms of ratings," he says, "both shows get about the same."

In the event, *Doctor Who* won out. "It's just more visually striking. There's colour and motion on the page when it's there... which [*New Tricks* star] James Bolam doesn't have!"

While *Total TV Guide* caters to the premium end of the TV listings market (*ie*, like *Radio Times* it costs about a quid), *TV Quick* is a mid-range magazine aimed at a more mainstream, female-orientated audience.

"*Doctor Who* is important to our readers," says editor Jon Peake, "but we'd never put it on the cover – we only ever run soaps. Although, we once experimented with a *Torchwood* cover in a region, as a test. But it didn't do very well. That's because people primarily buy our magazine to find out what's happening in *EastEnders* or *Coronation Street*."

Crikey. One up the Rift for Captain Jack, then!

Although trumped by soaps in this sector, Peake does go on to say "our readers do love *Doctor Who*, though, so we will do interviews with the cast, and we'll cover it week after week. It is a big thing for us."

This is borne out by the annual *TV Quick Awards*, where the show has enjoyed huge success since 2005, regularly bagging the Best Loved Drama award (and the *TV Quick* editor a walk-on in **DWM** 401's *Production Notes*), alongside numerous accolades for the cast.

"*Doctor Who* gets far and away more votes than anything else," says Peake. "I'm under no illusion that some of that's campaigning by fans, but that's good. It makes people take notice, and go to our website. Philip Glenister [Gene Hunt in *Ashes to Ashes*] is always saying things like: 'At least *Doctor Who*'s not in the new series category this year,' because the programme does dominate. But it's popular, and that shows."

Huge viewing figures, critical accolades in abundance, zillions of *Radio Times* covers, the tabloids on permanent red alert and even a TARDIS full of *TV Quick* gongs. But does all this prove the current series, at least, is unequivocally good television? Let's take a breather for a Top 10 list, and see if we can work out just where we are.

ARE THESE THE 10 BEST EVER BRITISH TV SHOWS?

Back in 2000, the British Film Institute published *The BFI TV 100*, a list collated by an array of industry professionals, determining the – you guessed it – 100 greatest British television programmes ever screened. Here's the Top 10...

1) Fawlty Towers

(1975 to 1979, BBC2)

A sitcom starring *City of Death*'s John Cleese as the manic and socially aspirant hotelier Basil Fawlty. Never once entered the Top 10 viewing figures during its original transmission. First episode débuted the day before *Terror of the Zygons* Part Four.

2) Cathy Come Home (The Wednesday Play)

(1967, BBC1)

Controversial one-off that exposed the housing crisis in the UK by following the plight of Cathy (Carol White) and Reg (big screen Dalek fighter Ray Brooks). It's often said to have inspired the creation of homeless charity Shelter, but the two are unconnected. Aired between Episodes Two and Three of *The Power of the Daleks*.

3) Doctor Who

(1963 to present, BBC1)

Erm, you don't need any help here, right?

4) The Naked Civil Servant

(1975, ITV)

A TV film, adapted from the autobiography of gay icon Quentin Crisp. John Hurt starred in the title role. *Doctor Who*'s godmother, Verity Lambert, produced. A sequel is currently in development. Aired four days after the final part of *The Android Invasion*.

5) Monty Python's Flying Circus

(1969 to 1974, BBC1, BBC2)

Influential, surrealist sketch show starring John Cleese (him again), Michael Palin, Terry Jones, Eric Idle, Douglas Adams' pal Graham Chapman, and Terry Gilliam. First aired in the exciting gap between *The War Games* and *Spearhead from Space*.

6) Blue Peter

(1958 and still running, BBC1)

Doctor Who-dwarfing in its longevity, the classic children's magazine programme – and one time bolt-hole for Peter 'Steven Taylor' Purves – continues undimmed to this day.

7) Boys from the Blackstuff

(1982, BBC2)

Writer Alan Bleasdale's blistering drama about unemployment-blighted Liverpool, which created a TV icon in Yosser Hughes (Bernard Hill). Also featured *The Trial of a Time Lord*'s Tony Scoggo. Aired between *Doctor Who* Season 19 and 20.

8) Parkinson

(1971 to 1982, 1998 to 2007, BBC1 and ITV1)

Late evening talking shop hosted by Michael Parkinson which, during the 1970s, was one of the reasons – alongside *Doctor Who* – for BBC1's ratings dominance on Saturday nights. First episode aired between *Doctor Who* Season 8 and 9.

9) Yes Minister/ Yes Prime Minister

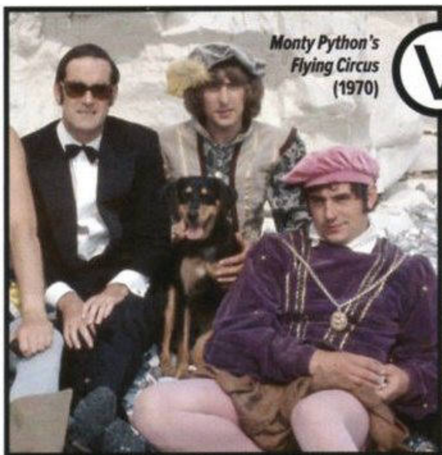
(1980 to 1988, BBC2)

Political sitcom, much-loved by PM Margaret Thatcher, following the misadventures and ultimate rise to power of MP Jim Hacker (Paul Eddington). *Ghost Light*'s John Nettleton enjoyed a semi-regular role. First episode aired between *Doctor Who* Season 17 and 18.

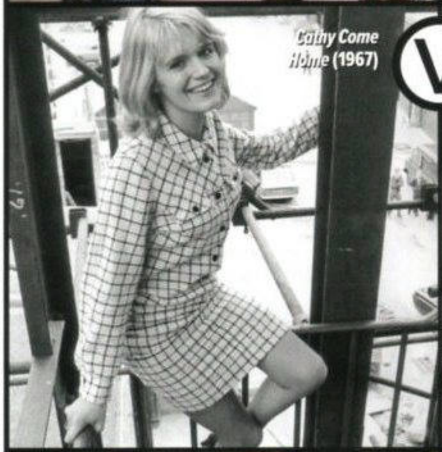
10) Brideshead Revisited

(1981, ITV)

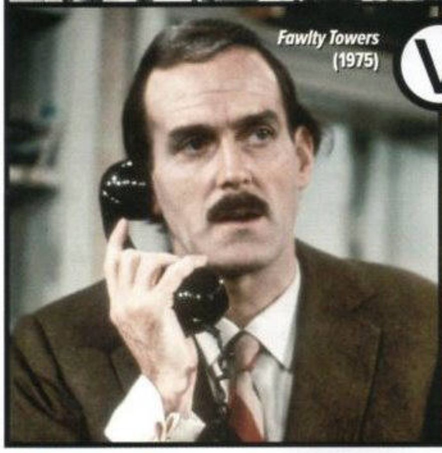
Adapted from the novel by Evelyn Waugh (whose book *The Loved One* inspired *Revelation of the Daleks*) this lavish drama focused on Charles Ryder (Jeremy Irons) and his 20-year relationship with the privileged Flyte family. First episode aired between *Doctor Who* Season 18 and 19.


Monty Python's Flying Circus (1970)

Doctor Who (1970)


Cathy Come Home (1967)

Doctor Who (1968)


Fawlty Towers (1975)

Doctor Who (1975)

Rate the Super-Shows!

I quite like numbers. I'm hardly Fermat, but I do have a vague appreciation of their beauty and power. Having used them to ascertain *Doctor Who*'s best-performing eras according to the AI figures, I was hopeful they'd also allow me to take a wider overview of the programme's place in the grand canon of television.

Here, I was to be disappointed. I had a sense that out there were hundreds of polls, rating the comparative quality of TV shows, but in fact, after some research, I concluded there was really only one worth taking notice of: *The BFI TV 100* [see *Are these the 10 best ever British TV shows?* on page 31]. Granted, it was now nearly a decade old, but it's still the closest thing to a definitive chart of this type. What particularly interested me were the almost impossible juxtapositions it threw up – *Father Ted* (at Number 50) being rated one place higher, and thus marginally 'better', than *The Avengers*, for example.

"I watched Python recently and it didn't make me laugh once! I think Doctor Who has lasted a lot better. I'd put it above Python."

Bearing in mind it was compiled during a period when *Doctor Who*'s TV return seemed pure sci-fi, I was interested to see at what number our Telly Lords (some of whom had actually contributed to the list) thought the show clocked in at.

Mark Lawson and Jon Peake reckoned somewhere in the 70s. Ben Lawrence took a stab at Number 36. Ally Ross reckoned Top 20. I tell them that, in fact, *Doctor Who* charted at Number Three.

"I'm very surprised by that!" declares Lawson.

"Really?!" says Peake, incredulously.

"Number Three? Wow!" says an impressed Ross.

Of course, there's one person here not shocked by that figure. And that's mainly because he oversaw the creation of the 100.

"We're doing a new one to be published in 2010," Dick Fiddy tells me, "covering everything up to 2009. And I have to warn **DWM** readers, *Doctor Who* won't be as high on that list."

Come again?

"It charted at Number Three thanks to the curious way we compiled the list. Because we wanted to cover the full gamut of television, we split our selection of programmes into different genres and then told voters to pick three shows from each. This meant they were forced to select documentaries, light entertainment programmes and the like because, otherwise, they would have all doubtlessly used up their allocation of votes on comedy and drama.

"In *Doctor Who*'s case, we put it in the children's TV section. I know there were arguments about that, but the series was originally set up as a semi-educational venture running in a children's slot in the schedule. The thing was, within that section, it didn't really have any competition. Practically it and *Blue Peter* were the only two everyone seemed agreed on.

"So this time around we've got a dilemma. Do we count the two runs of *Doctor Who* as separate shows – leave the original in the children's section, and put the new in drama? Or combine them together and put it in drama? Whatever we do, it's not going to grab that share of the vote again."

Quick, everyone! To the internet campaign room!

Anyway, Fiddy's qualifying comments aside, I'm soldiering on, because the conclusions the poll presents remain fascinating, and allow me to laser in on just where the Telly Lords think *Doctor Who* ranks alongside the tried-and-trusted TV greats.

In other words, is *Doctor Who* better than *The Naked Civil Servant*? Hoorah! We finally have closure on that Charlie Brooker incident!

While one show details the exploits of an iconoclastic, camply dressed outsider with a wicked line in acid put-downs and an eye for the underdog, the other is... all about Quentin Crisp. But, seriously, we're now in apples with oranges territory. Thankfully, after some sensible reservations ("How do you compare them?") both Jon Peake and Ben Lawrence are willing to play along.

"I think *Doctor Who* has a wider appeal," says Lawrence, "and it speaks to audiences more. Ultimately, it's more exciting, isn't it?"

"Yeah," agrees Peake. "*The Naked Civil Servant* is a classic, but it's highbrow. It's not popular. And *Doctor Who* has mass appeal."

"TV should have mass appeal," reckons Lawrence. "It's intelligent populism, *Doctor Who*. Oops, soundbite! But that's what it is. That's its draw."

Mark Lawson is less inclined to play. "Personally I wouldn't put *The Naked Civil Servant* that high – there are a lot of long-running series I would rate higher. But these polls, they're just a bit of fun, as they say on radio quizzes. I mean, what they really tell you is the age of the electorate. If you did one now among people of 45 and younger, you wouldn't get *The Naked Civil Servant* ranking so highly."

"Good old-fashioned family drama." That's what *Doctor Who* always was – and what it always will be...

As we leave Lawrence back in soundbite territory, Dick Fiddy then chimes in with a similar sentiment.

"There are still very few programmes – if any – that just have the sheer excitement and imagination of *Doctor Who*. That when you tune in you don't know where you're going, what world you'll see. There's no predictability about it and as long as they keep it in the hands of the imaginative people who've always worked on it, then it'll remain like that."

Jon Peake: "Absolutely. They're constantly refreshing it, and if they continue to treat it in that way, there's no reason *Doctor Who* shouldn't go on forever. It's a classic old-fashioned family show that families actually sit down and watch. And, even now, there are very few of those around."

Alison Graham: "People have invested so much in *Doctor Who* over the last 40 years, and genuinely love it in a way they don't for most other shows."

Gill Hudson: "Goodness, if you even just look at the number of *Doctor Who* fansites on the internet, that in itself is a yardstick of its quality. *Doctor Who* is alive and well!"

And finally, there's Mark Lawson. "When television goes wrong it's because people start putting the brakes on the budget, intelligence or just saying 'this'll do'. It's the opposite with *Doctor Who*. It's one of the only programmes where you never think they've said, 'This'll do, this'll be alright'..."

He's right, of course. But it doesn't deter me. I'm gratified at having elicited Ben Lawrence's "intelligent populism" remark, so I think there's more to be gleaned here. Round two. Does the panel agree *Doctor Who* is better – two notches better, in fact – than *Monty Python's Flying Circus*?

This one throws Lawrence into crisis, but he's fast turning into my star player.

"*Monty Python* is so influential," he groans. "So, so influential. But *Doctor Who*... do I stick my neck out?"

Oh, go on!

"Okay, I'll stick my neck out and say, possibly, *Monty Python* is more influential than *Doctor Who*. *Who* stands alone in so many ways. There's nothing like it. And, actually, in terms of accessible television, I think *Monty Python* alienates a lot of people in a way *Doctor Who* doesn't."

Peake now has a go. "Initially I thought, 'Oh that's just a comedy'. But, actually, in terms of the way *Monty Python* has affected a generation I think you do have to say it stands above *Doctor Who*."

By my reckoning, I think that puts both shows at one-all. Thankfully, at this point, Ally Ross enters the fray, with a late decider.

"I watched *Python* quite recently," he says, "and it's s**t, utterly s**t. Didn't make me laugh once. It's very much of its time, and I think *Doctor Who* has lasted a lot better. So I'm happy to put it above *Python*."

Having homed in on the shows below *Doctor Who*'s placing, I now take a look at the top two on the poll, and ask the truly unaskable. Here it comes... Is *Cathy Come Home* better than *Doctor Who*? It's at this point Gill Hudson bails out.

"I could never say *Doctor Who* is better or worse than *Cathy Come Home*!" she says, exasperated. "They're utterly different things! *Cathy Come Home* was socially explosive at the time. It marked a watershed in how dramas were shot – and that has nothing to do with *Doctor Who*! Meaningless! Absolutely meaningless!"

Lawrence and Peake, bless 'em, stay with it.

"I think you would have to say *Cathy* is better," reasons Peake.

"It would seem incredibly glib to claim *Doctor Who* was more important than a play that was responsible for raising awareness of the homeless problem," adds Lawrence. "If something can change society, then clearly it's the better programme."

> *"They're constantly refreshing it – there's* **no reason why it shouldn't** *go on forever. It really is a classic* **old-fashioned family show."**

Last word, once again, goes to Ally Ross: "I've never seen *Cathy Come Home*, but I think it's in there because a lot of people were trying to be worthy."

By this point, I'm aware of the mounting insanity of my questions, but I'm compelled to pursue this thing to the death.

The final question: is *Fawlty Towers* better than *Doctor Who*? According to the BFI the classic sitcom is the finest TV programme of all time.

"If I had a choice of watching one of them," says Ross, "I'd watch *Fawlty Towers*."

Peake disagrees.

"Oh no! *Fawlty Towers* is actually rather cruel. Not like *Doctor Who* at all."

"I'll tell you what," adds Lawrence, "even though *Fawlty Towers* is tightly crafted, when you really look at it, you see it's very repetitive. And it's more farce than comedy. I'd happily rate *Doctor Who* above it."

And so...

My parlour game is complete, and the patience of everyone sorely tested. So it's time to round this thing up. I ask the question I've basically been hedging around for the last 7,500 words.

Is *Doctor Who* good TV? First to respond is our most cynical Telly Lord, Ally Ross.

"Good television? Yes, I've no qualms with that."

Then Ben Lawrence: "Oh yes. The quality of the writing has always been good – more so now – and, even though it does entertain, there's still a vague instructive element there. Plus, there's the versatility of it. The fact each episode is different to me, as a viewer, is incredibly exciting. Professionally it's also incredibly helpful, because it continually generates fresh editorial. *Doctor Who* is an ever evolving pageant!"

As the Telly Lords scatter back to their own times and places (with an accompanying tinkling sound reminiscent of a shattered bauble blowing gently across the floor) I realise this is the point where I must reflect on What We've Learned. Actually, you probably knew most of the above, anyway. It's *me* who's had the true learning experience.

I have always been genuinely reticent to assert *Doctor Who* as an example of good television. But why? In part, it's the show's sheer enjoyment factor. Ben Lawrence declaring *Who* was better than *The Naked Civil Servant* because it's "exciting" was a key observation for me. Of course it is! Good television doesn't have to make you feel depressed (as a certain Russell T Davies once said) – and that's something worth remembering.

When I started out on this endeavour, I'd sought to elicit comment from art critic Brian Sewell. In part, this was simply because I thought he might prove amusing, but it was also a misguided attempt to anoint the show with a sense of 'respectability' – the approval of the high arts. I'm an idiot. *Doctor Who* isn't, and has never purported to be high art. But it does have ambition, it does have resonance, it does challenge the viewer. Not to sound like a knob, it's just the pure 'telly-ness' of the thing.

I realise now that the only person who was even suggesting *Doctor Who* is not good television, was me. Its demonstrable greatness (longevity, fan following, penetration into popular culture... **DWM**!) had blinded me to its televisual *goodness*.

Imagine a British TV landscape where *Fawlty Towers* or *Cathy Come Home* or *Blue Peter* never existed. Surely you're picturing a duller, flatter place. But without *Doctor Who*? Actually, that's inconceivable. DWM

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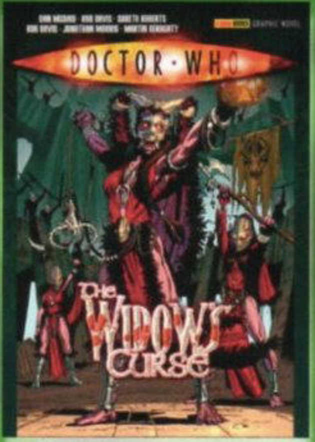

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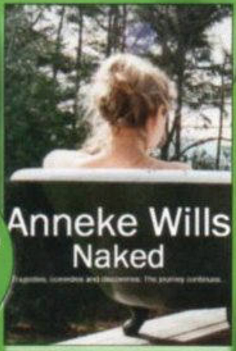

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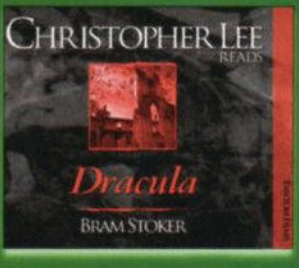

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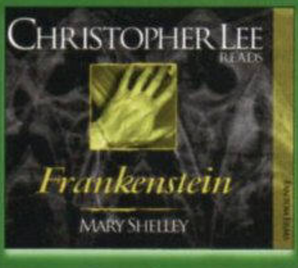

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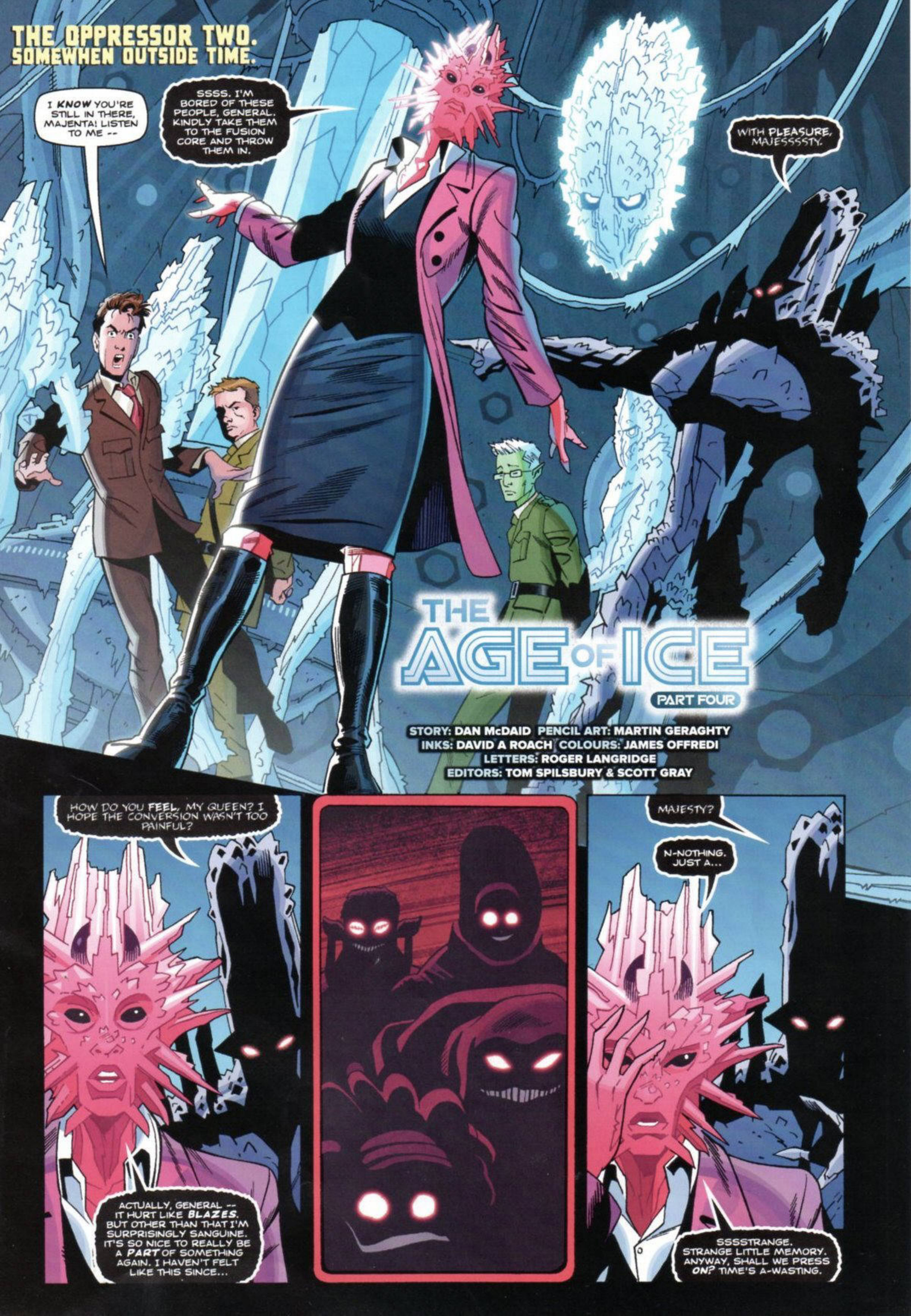
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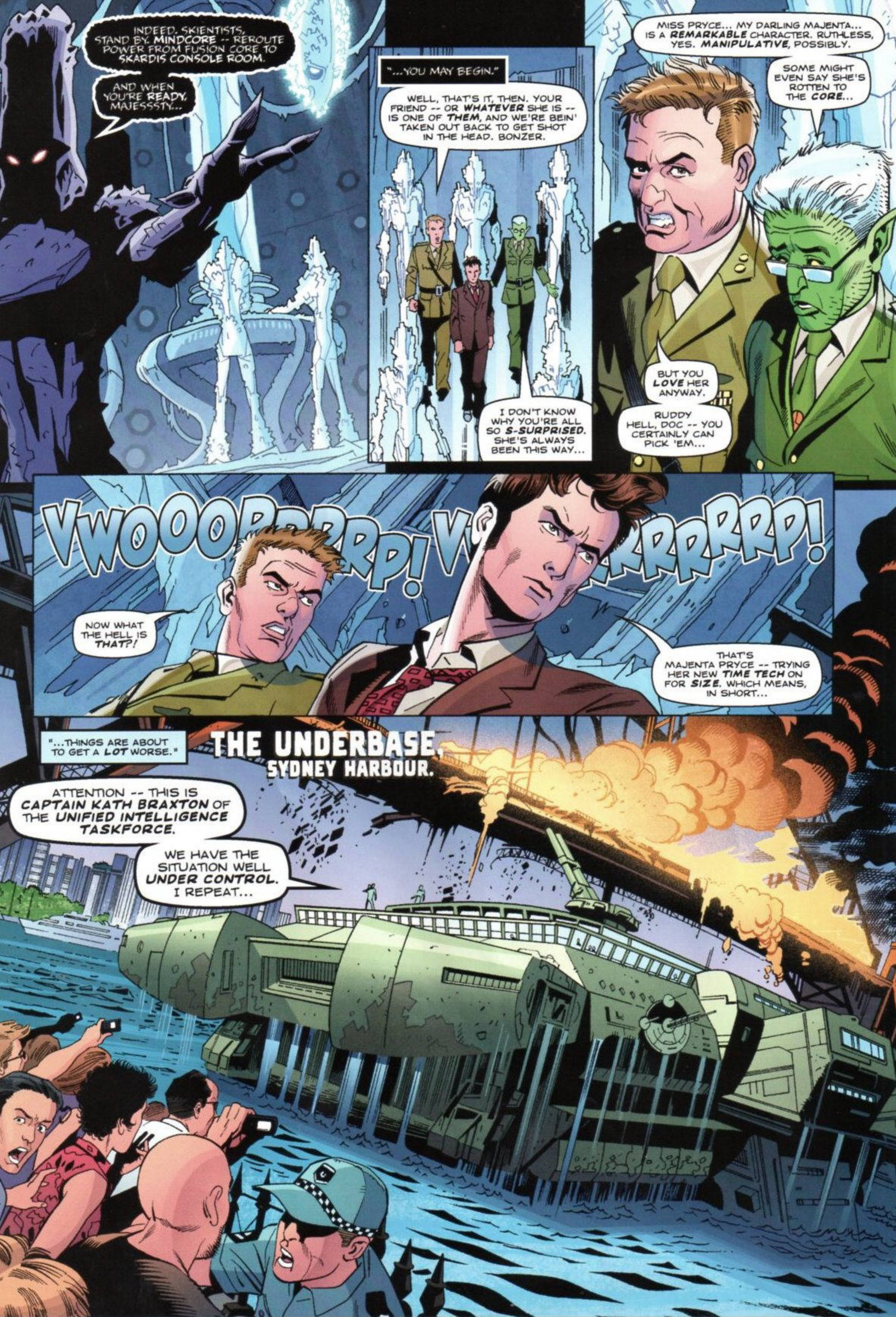
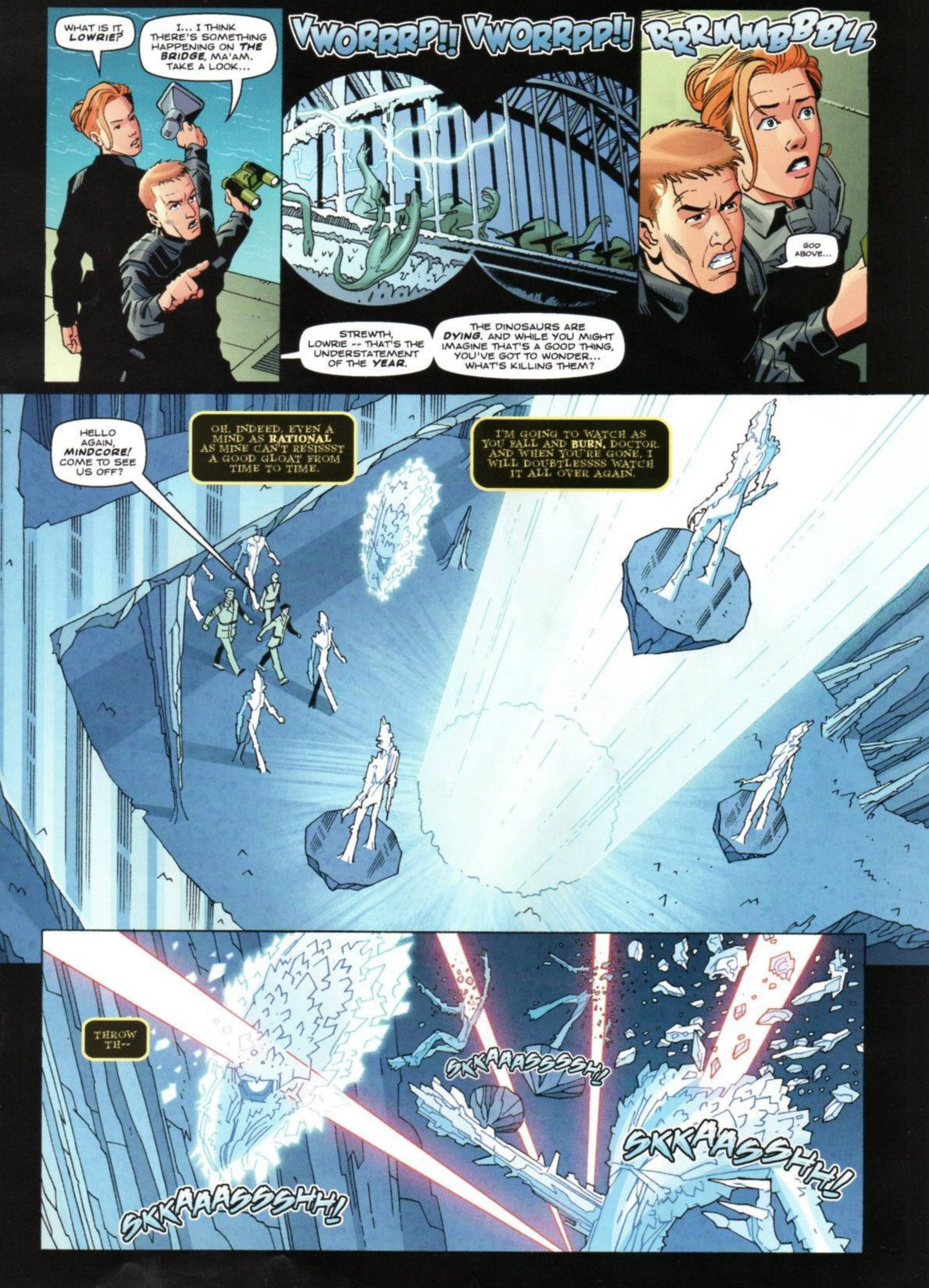
SSSS. I'M BORED OF THESE PEOPLE, GENERAL. KINDLY TAKE THEM TO THE FUSION CORE AND THROW THEM IN.
WITH PLEASURE, MAJESSSSTY.
HOW DO YOU FEEL, MY QUEEN? I HOPE THE CONVERSION WASN'T TOO PAINFUL?
ACTUALLY, GENERAL -- IT HURT LIKE BLAZES. BUT OTHER THAN THAT I'M SURPRISINGLY SANGUINE. IT'S SO NICE TO REALLY BE A PART OF SOMETHING AGAIN. I HAVEN'T FELT LIKE THIS SINCE...
MAJESTY?
N-NOTHING. JUST A...
SSSSTRANGE. STRANGE LITTLE MEMORY. ANYWAY, SHALL WE PRESS ON? TIME'S A-WASTING.

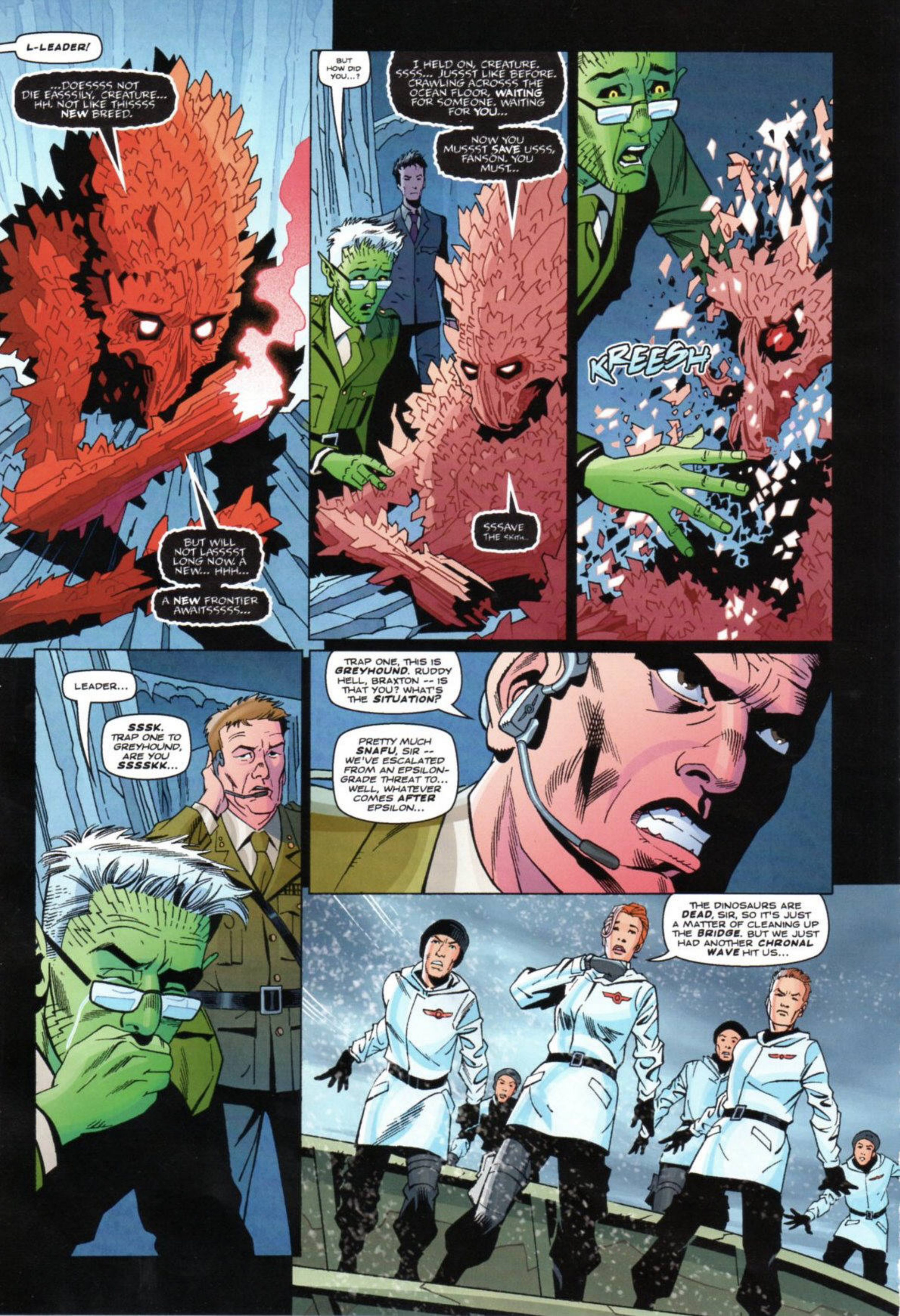
THE AGE OF ICE

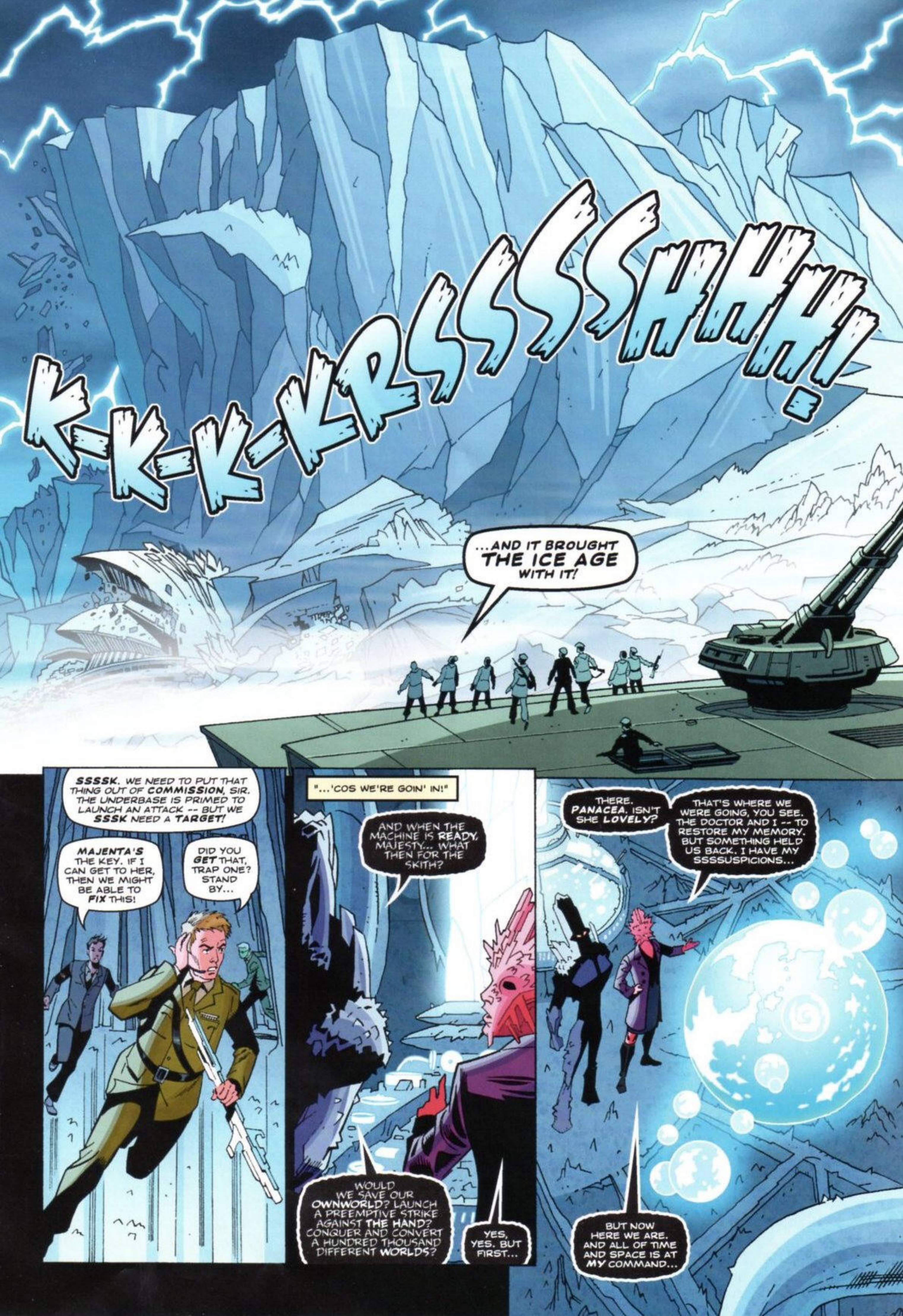
PART FOUR

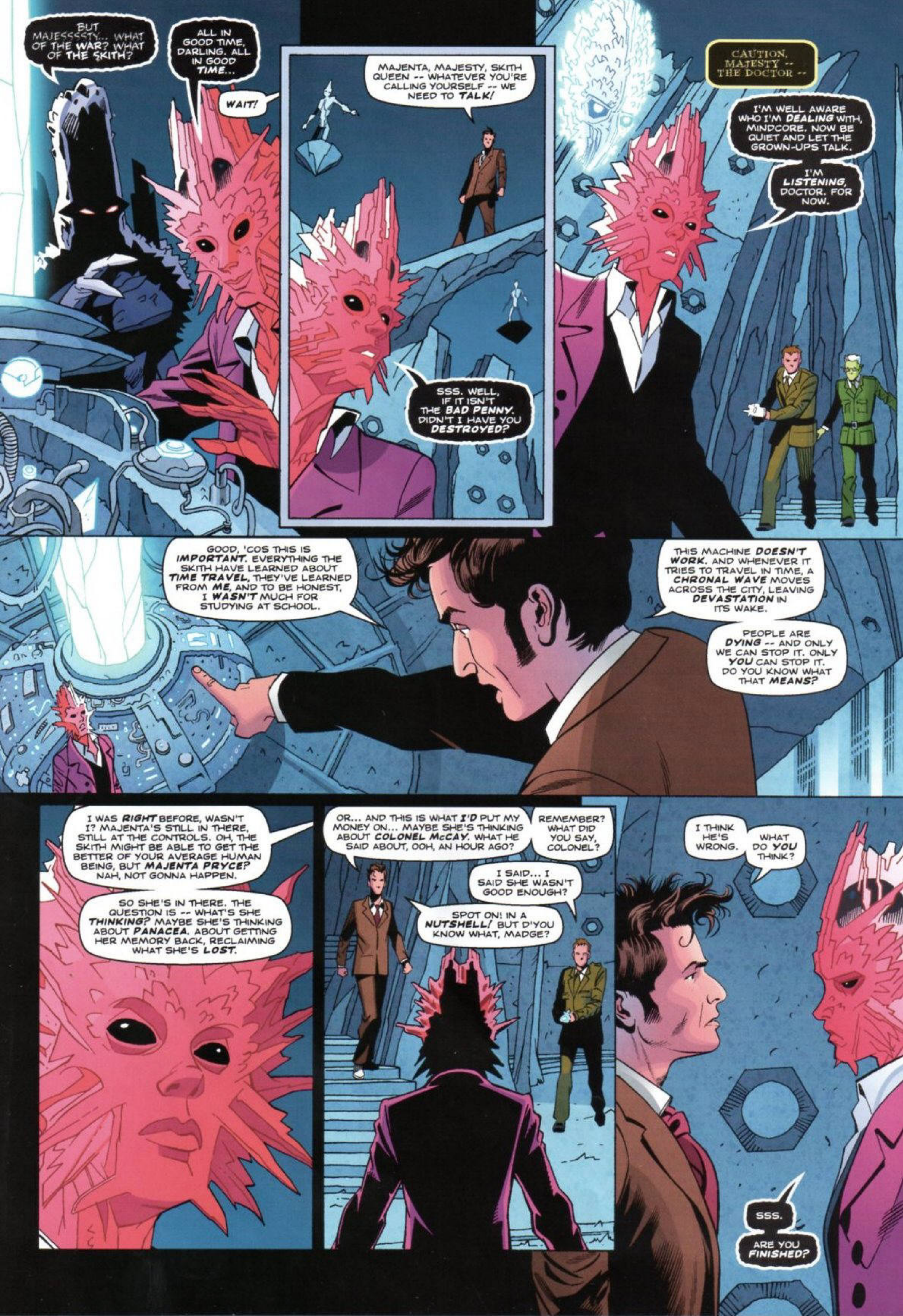
STORY: DAN McDAID PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A ROACH COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & SCOTT GRAY

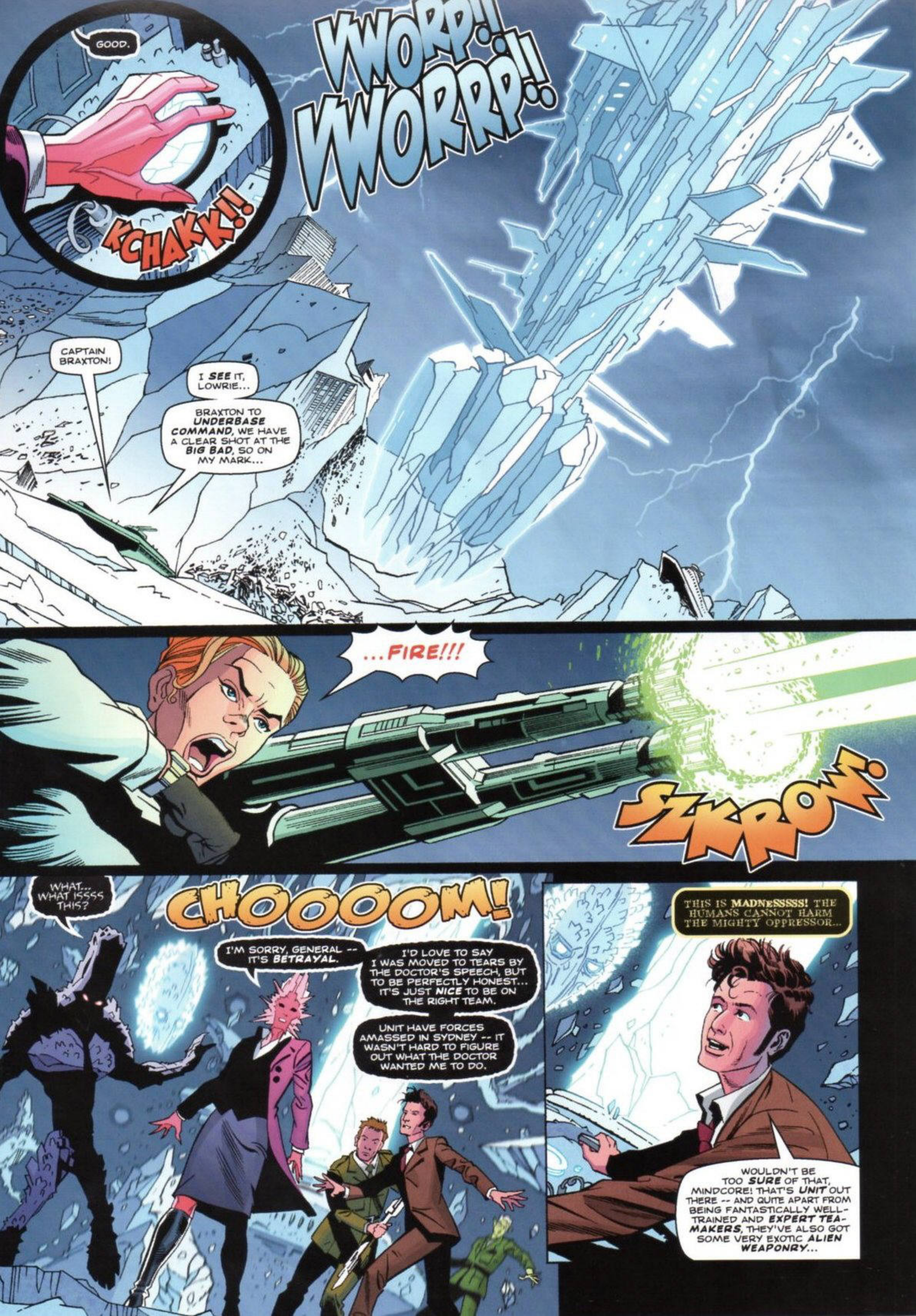

INDEED. SKIENTISTS, STAND BY. MINDCORE -- REROUTE POWER FROM FUSION CORE TO SKARDIS CONSOLE ROOM.
AND WHEN YOU'RE READY, MAJESSSTY...
"...YOU MAY BEGIN."
WELL, THAT'S IT, THEN. YOUR FRIEND -- OR WHATEVER SHE IS -- IS ONE OF THEM, AND WE'RE BEIN' TAKEN OUT BACK TO GET SHOT IN THE HEAD. BONZER.
I DON'T KNOW WHY YOU'RE ALL SO S-SURPRISED. SHE'S ALWAYS BEEN THIS WAY...
MISS PRYCE... MY DARLING MAJENTA... IS A REMARKABLE CHARACTER. RUTHLESS, YES. MANIPULATIVE, POSSIBLY.
SOME MIGHT EVEN SAY SHE'S ROTTEN TO THE CORE...
BUT YOU LOVE HER ANYWAY.
RUDDY HELL, DOC -- YOU CERTAINLY CAN PICK 'EM...
VWOOORRRRP! VWRRRRRRP!
NOW WHAT THE HELL IS THAT?!
THAT'S MAJENTA PRYCE -- TRYING HER NEW TIME TECH ON FOR SIZE. WHICH MEANS, IN SHORT...
"...THINGS ARE ABOUT TO GET A LOT WORSE."
THE UNDERBASE, SYDNEY HARBOUR.
ATTENTION -- THIS IS CAPTAIN KATH BRAXTON OF THE UNIFIED INTELLIGENCE TASKFORCE.
WE HAVE THE SITUATION WELL UNDER CONTROL. I REPEAT...

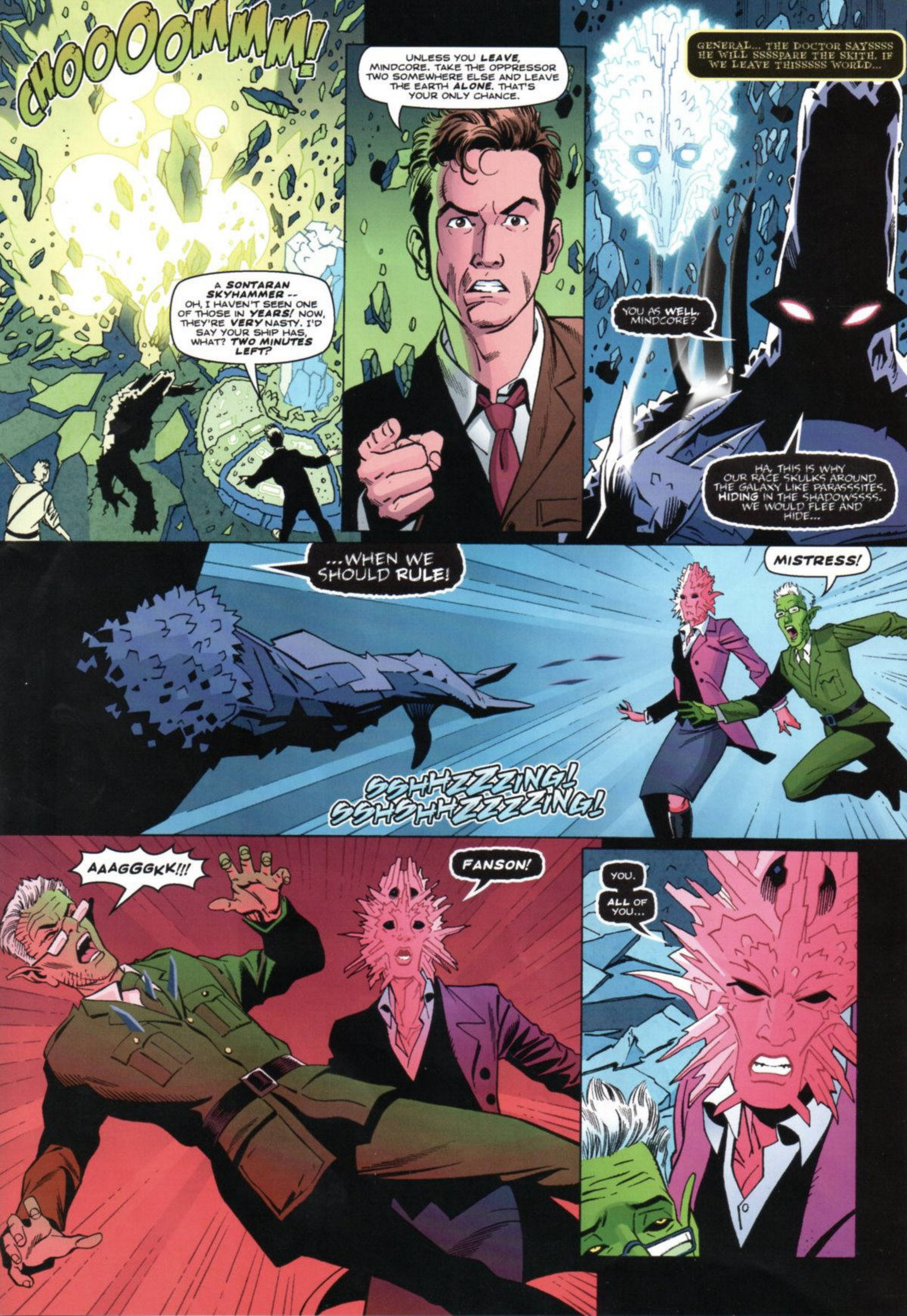

WHAT IS IT, **LOWRIE?**
I... I THINK THERE'S SOMETHING HAPPENING ON **THE BRIDGE**, MA'AM. TAKE A LOOK...
VWORRRP!! VWORRPP!!
RRRMMBBBLL
STREWTH, LOWRIE -- THAT'S THE UNDERSTATEMENT OF THE **YEAR**.
THE DINOSAURS ARE **DYING**. AND WHILE YOU MIGHT IMAGINE THAT'S A GOOD THING, YOU'VE GOT TO WONDER... WHAT'S KILLING THEM?
GOD ABOVE...
HELLO AGAIN, **MINDCORE!** COME TO SEE US OFF?
OH, INDEED. EVEN A MIND AS **RATIONAL** AS MINE CAN'T RESISSST A GOOD GLOAT FROM TIME TO TIME.
I'M GOING TO WATCH AS YOU FALL AND **BURN**, DOCTOR. AND WHEN YOU'RE GONE, I WILL DOUBTLESSSS WATCH IT ALL OVER AGAIN.
THROW TH--
SKKAAASSSSH!
SKKAASSHH!
SKKAAASSSHH!

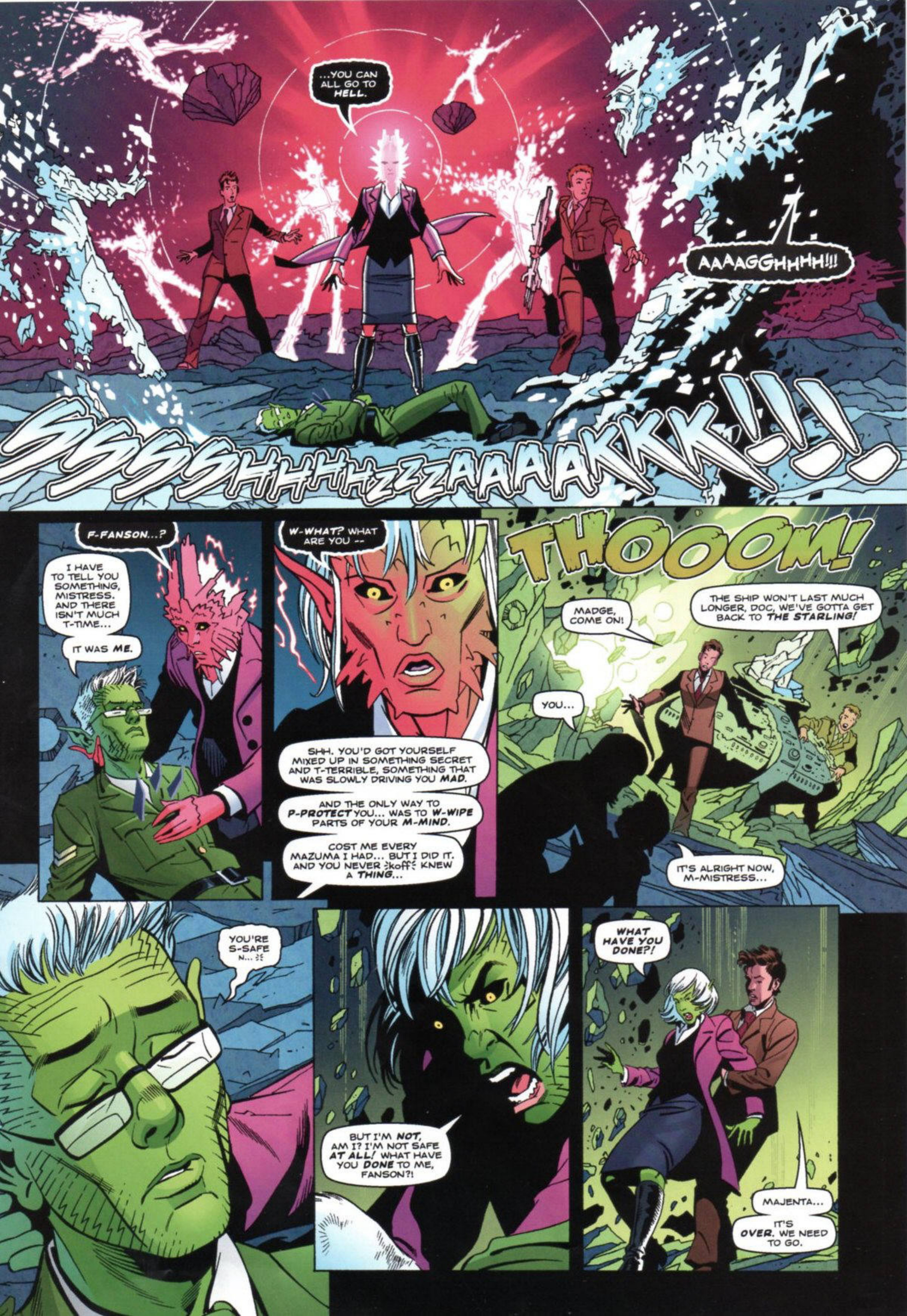

L-LEADER!
...DOESSSS NOT DIE EASSSILY, CREATURE... HH. NOT LIKE THISSSS NEW BREED.
BUT WILL NOT LASSSST LONG NOW. A NEW... HHH...
A NEW FRONTIER AWAITSSSSS...
BUT HOW DID YOU...?
I HELD ON, CREATURE. SSSS... JUSSST LIKE BEFORE. CRAWLING ACROSSS THE OCEAN FLOOR, WAITING FOR SOMEONE. WAITING FOR YOU...
NOW YOU MUSSST SAVE USSS, FANSON. YOU MUST...
SSSAVE THE SKITH..
KREESH
LEADER...
SSSK. TRAP ONE TO GREYHOUND, ARE YOU SSSSKK...
TRAP ONE, THIS IS GREYHOUND. RUDDY HELL, BRAXTON -- IS THAT YOU? WHAT'S THE SITUATION?
PRETTY MUCH SNAFU, SIR -- WE'VE ESCALATED FROM AN EPSILON-GRADE THREAT TO... WELL, WHATEVER COMES AFTER EPSILON...
THE DINOSAURS ARE DEAD, SIR, SO IT'S JUST A MATTER OF CLEANING UP THE BRIDGE. BUT WE JUST HAD ANOTHER CHRONAL WAVE HIT US...

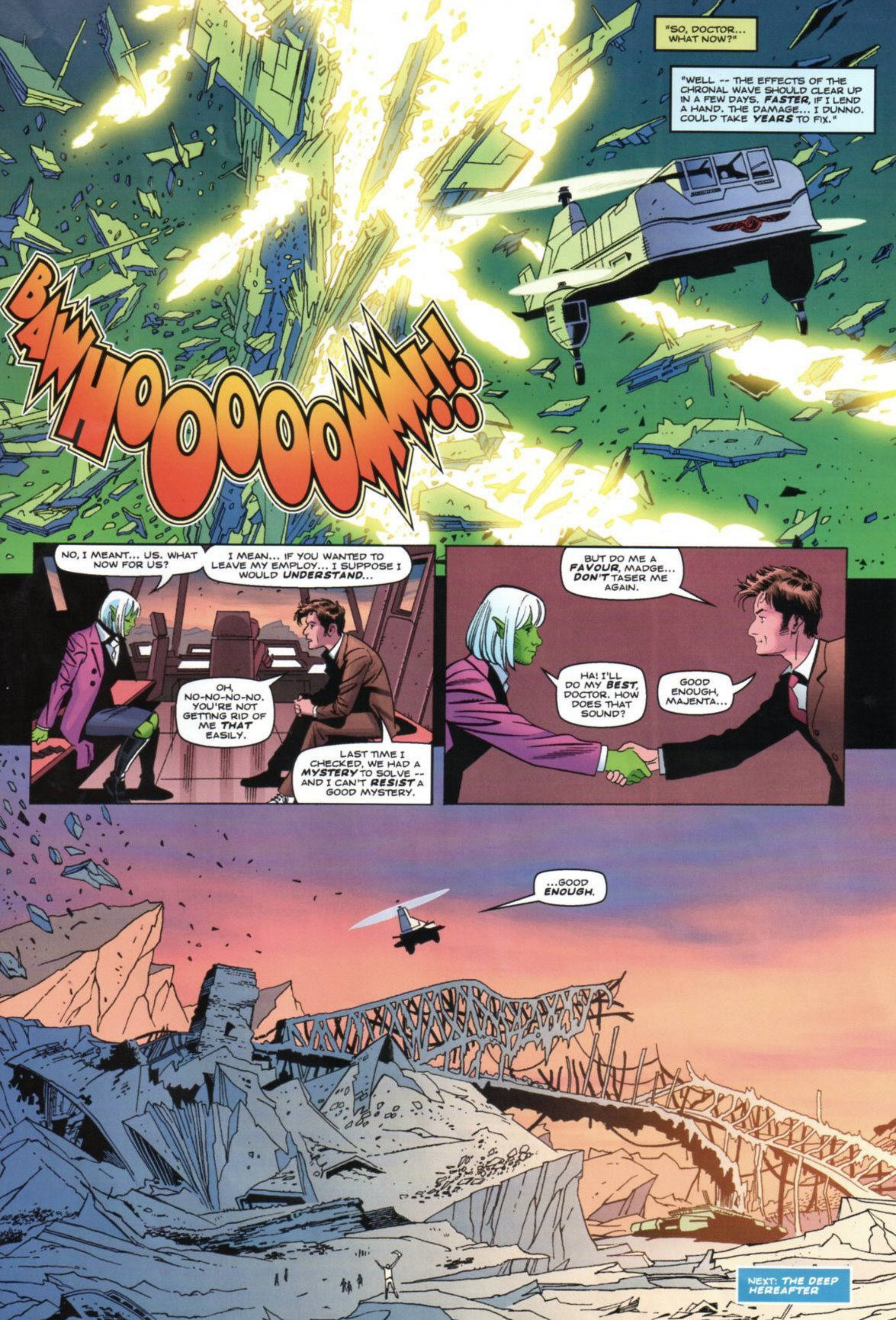

K-K-K-KRSSSSSHHH!
...AND IT BROUGHT **THE ICE AGE** WITH IT!
SSSSK. WE NEED TO PUT THAT THING OUT OF **COMMISSION**, SIR. THE UNDERBASE IS PRIMED TO LAUNCH AN ATTACK -- BUT WE **SSSK** NEED A **TARGET**!
MAJENTA'S THE KEY. IF I CAN GET TO HER, THEN WE MIGHT BE ABLE TO **FIX** THIS!
DID YOU **GET** THAT, TRAP ONE? STAND BY...
"...'COS WE'RE GOIN' IN!"
AND WHEN THE MACHINE IS **READY**, MAJESTY... WHAT THEN FOR THE SKITH?
WOULD WE SAVE OUR **OWNWORLD**? LAUNCH A PREEMPTIVE STRIKE AGAINST **THE HAND**? CONQUER AND CONVERT A HUNDRED THOUSAND DIFFERENT **WORLDS**?
YES, YES. BUT FIRST...
THERE. **PANACEA.** ISN'T SHE **LOVELY**?
THAT'S WHERE WE WERE GOING, YOU SEE. THE DOCTOR AND I -- TO RESTORE MY MEMORY. BUT SOMETHING HELD US BACK. I HAVE MY SSSSUSPICIONS...
BUT NOW HERE WE ARE. AND ALL OF TIME AND SPACE IS AT **MY** COMMAND...]


BUT MAJESSSSTY... WHAT OF THE WAR? WHAT OF THE SKITH?
ALL IN GOOD TIME, DARLING. ALL IN GOOD TIME...
WAIT!
MAJENTA, MAJESTY, SKITH QUEEN -- WHATEVER YOU'RE CALLING YOURSELF -- WE NEED TO TALK!
SSS. WELL, IF IT ISN'T THE BAD PENNY. DIDN'T I HAVE YOU DESTROYED?
CAUTION, MAJESTY -- THE DOCTOR --
I'M WELL AWARE WHO I'M DEALING WITH, MINDCORE. NOW BE QUIET AND LET THE GROWN-UPS TALK.
I'M LISTENING, DOCTOR. FOR NOW.
GOOD, 'COS THIS IS IMPORTANT. EVERYTHING THE SKITH HAVE LEARNED ABOUT TIME TRAVEL, THEY'VE LEARNED FROM ME, AND TO BE HONEST, I WASN'T MUCH FOR STUDYING AT SCHOOL.
THIS MACHINE DOESN'T WORK. AND WHENEVER IT TRIES TO TRAVEL IN TIME, A CHRONAL WAVE MOVES ACROSS THE CITY, LEAVING DEVASTATION IN ITS WAKE.
PEOPLE ARE DYING -- AND ONLY WE CAN STOP IT. ONLY YOU CAN STOP IT. DO YOU KNOW WHAT THAT MEANS?
I WAS RIGHT BEFORE, WASN'T I? MAJENTA'S STILL IN THERE, STILL AT THE CONTROLS. OH, THE SKITH MIGHT BE ABLE TO GET THE BETTER OF YOUR AVERAGE HUMAN BEING, BUT MAJENTA PRYCE? NAH, NOT GONNA HAPPEN.
SO SHE'S IN THERE. THE QUESTION IS -- WHAT'S SHE THINKING? MAYBE SHE'S THINKING ABOUT PANACEA. ABOUT GETTING HER MEMORY BACK, RECLAIMING WHAT SHE'S LOST.
OR... AND THIS IS WHAT I'D PUT MY MONEY ON... MAYBE SHE'S THINKING ABOUT COLONEL McCAY. WHAT HE SAID ABOUT, OOH, AN HOUR AGO?
REMEMBER? WHAT DID YOU SAY, COLONEL?
I SAID... I SAID SHE WASN'T GOOD ENOUGH?
SPOT ON! IN A NUTSHELL! BUT D'YOU KNOW WHAT, MADGE?
I THINK HE'S WRONG.
WHAT DO YOU THINK?
SSS.
ARE YOU FINISHED?


GOOD.
KCHAKK!!
VWORP!! VWORRP!!
CAPTAIN BRAXTON!
I SEE IT, LOWRIE...
BRAXTON TO UNDERBASE COMMAND, WE HAVE A CLEAR SHOT AT THE BIG BAD, SO ON MY MARK...
...FIRE!!!
SZKROW!
WHAT... WHAT ISSSS THIS?
CHOOOOOM!
I'M SORRY, GENERAL -- IT'S BETRAYAL.
I'D LOVE TO SAY I WAS MOVED TO TEARS BY THE DOCTOR'S SPEECH, BUT TO BE PERFECTLY HONEST... IT'S JUST NICE TO BE ON THE RIGHT TEAM.
UNIT HAVE FORCES AMASSED IN SYDNEY -- IT WASN'T HARD TO FIGURE OUT WHAT THE DOCTOR WANTED ME TO DO.
THIS IS MADNESSSSS! THE HUMANS CANNOT HARM THE MIGHTY OPPRESSOR...
WOULDN'T BE TOO SURE OF THAT, MINDCORE! THAT'S UNIT OUT THERE -- AND QUITE APART FROM BEING FANTASTICALLY WELL-TRAINED AND EXPERT TEA-MAKERS, THEY'VE ALSO GOT SOME VERY EXOTIC ALIEN WEAPONRY...


CHOOOOMMMM!
A SONTARAN SKYHAMMER -- OH, I HAVEN'T SEEN ONE OF THOSE IN YEARS! NOW, THEY'RE VERY NASTY. I'D SAY YOUR SHIP HAS, WHAT? TWO MINUTES LEFT?
UNLESS YOU LEAVE, MINDCORE. TAKE THE OPPRESSOR TWO SOMEWHERE ELSE AND LEAVE THE EARTH ALONE. THAT'S YOUR ONLY CHANCE.
GENERAL... THE DOCTOR SAYSSSS HE WILL SSSSPARE THE SKITH, IF WE LEAVE THISSSSS WORLD...
YOU AS WELL, MINDCORE?
HA. THIS IS WHY OUR RACE SKULKS AROUND THE GALAXY LIKE PARASSSITES. HIDING IN THE SHADOWSSSS. WE WOULD FLEE AND HIDE...
...WHEN WE SHOULD RULE!
MISTRESS!
SSHHZZZING! SSHSHHZZZZING!
AAAGGGKK!!!
FANSON!
YOU.
ALL OF YOU...


...YOU CAN ALL GO TO HELL.
AAAAGGHHHH!!!
SSSSHHHHZZZAAAAAKKK!!!!
F-FANSON...?
I HAVE TO TELL YOU SOMETHING, MISTRESS. AND THERE ISN'T MUCH T-TIME...
IT WAS ME.
W-WHAT? WHAT ARE YOU --
SHH. YOU'D GOT YOURSELF MIXED UP IN SOMETHING SECRET AND T-TERRIBLE, SOMETHING THAT WAS SLOWLY DRIVING YOU MAD.
AND THE ONLY WAY TO P-PROTECT YOU... WAS TO W-WIPE PARTS OF YOUR M-MIND.
COST ME EVERY MAZUMA I HAD... BUT I DID IT. AND YOU NEVER koff KNEW A THING...
THOOOM!
MADGE, COME ON!
THE SHIP WON'T LAST MUCH LONGER, DOC, WE'VE GOTTA GET BACK TO THE STARLING!
YOU...
IT'S ALRIGHT NOW, M-MISTRESS...
YOU'RE S-SAFE N...
BUT I'M NOT, AM I? I'M NOT SAFE AT ALL! WHAT HAVE YOU DONE TO ME, FANSON?!
WHAT HAVE YOU DONE?!
MAJENTA...
IT'S OVER. WE NEED TO GO.


"SO, DOCTOR... WHAT NOW?"
"WELL -- THE EFFECTS OF THE CHRONAL WAVE SHOULD CLEAR UP IN A FEW DAYS. **FASTER**, IF I LEND A HAND. THE DAMAGE... I DUNNO. COULD TAKE **YEARS** TO FIX."
BAWHOOOOOOM!!!
NO, I MEANT... US. WHAT NOW FOR US?
I MEAN... IF YOU WANTED TO LEAVE MY EMPLOY... I SUPPOSE I WOULD **UNDERSTAND**...
OH, NO-NO-NO-NO. YOU'RE NOT GETTING RID OF ME **THAT** EASILY.
LAST TIME I CHECKED, WE HAD A **MYSTERY** TO SOLVE -- AND I CAN'T **RESIST** A GOOD MYSTERY.
BUT DO ME A **FAVOUR**, MADGE... **DON'T** TASER ME AGAIN.
HA! I'LL DO MY **BEST**, DOCTOR. HOW DOES THAT SOUND?
GOOD ENOUGH, MAJENTA...
...GOOD **ENOUGH**.
NEXT: *THE DEEP HEREAFTER*

YOU ARE NOT ALONE

Neil Harris searches for his heroes in the flesh...

STAGE FRIGHT!

I've seen Colin Baker naked. That's my entry into the 'most arresting opening line for a **DWM** article of all time' competition. It was about 20 years ago, in a touring production of *Frankie & Johnny*, with Colin in the role of Johnny. I don't remember a great deal about the play, but two things stuck in my mind; Colin's extremely impressive New York accent, and the sight, as he whipped off his dressing gown to get into bed, of Doctor Who's jiggly bottom.

I'm not really one to judge these things but it was certainly a derriere worthy of a Time Lord. But it may also go to show that occasionally it's not always the best idea to book front-row seats. Or to go to the theatre with your mum.

Going to the theatre to see the stars of *Doctor Who* was a regular occurrence for me during the 80s and 90s. Goodness knows how many Alan Ayckbourne plays I must have sat through. I must've seen *Noises Off* at least half a dozen times. I even saw Paul Darrow in Dennis Spooner's *A Sting in the Tale*; he gave a very thorough performance – no piece of scenery was left unchewed. And I saw Deborah Watling in a tight-fitting Wonder Woman costume in Ray Cooney's *Wife Begins At 40* – she was even more jiggly than Colin Baker.

Why did I do this? Partly to see my heroes in the flesh – quite literally in Colin Baker's case. Partly out of pure admiration, to see my favourite actors doing something other than trying to run very slowly down very short corridors. I know some fans would go to the stage door after the show, to actually meet their heroes and solicit autographs. But I could never do that. I know that in presence of a star of *Doctor Who* I would be reduced to a quivering jelly. But enough of Colin Baker's bottom.

I don't think I'm alone in following the careers of the Doctors and companions on stage and screen. I want to support them in their future endeavours. I don't want to feel that doing *Doctor Who* was the career move... *Of Death*. If anything, I want to feel they went on to bigger and brighter things. Sometimes they might even play a part like the Doctor – which is a bit like getting an extra little bit of *Doctor Who*. I'm thinking of Patrick Troughton in *A Hitch in Time* and *The Box of Delights*, Paul McGann in *Sea of Souls*, or even Sylvester McCoy's turn as The Amazing Lollipop Man in *Doctors*. And let me tell you – Colin Baker was also, in his own way, an amazing lollipop man.

Doctor number six takes to the stage.

But for Doctor-ish cameos, you can't really beat Tom Baker. Shortly after he left *Doctor Who* I remember seeing a feature on *Points West* about a play that Tom was appearing in – and I didn't want to see him, because he'd cut off his curls and didn't look like the Doctor any more. After that he suffered about a decade of being criminally under-utilised, because every director he'd pissed off on *Doctor Who* was now in a position to score a big line through his name whenever it came up on a list of casting suggestions, his only major role being in *The Life and Loves of a She-Devil*, where he also got his bottom out (it wasn't a patch on Colin's). But now he's enjoyed a renaissance because the fans who adored him are in a position to reward him, in *Randall & Hopkirk (Deceased)*, *Strange*, *Monarch of the Glen* and *Little Britain*, playing either the Doctor or an exaggerated version himself – as if there's any discernable difference between the two.

It's interesting to trace the careers of each of the Doctors, both before and after *Doctor Who*. Before *Doctor Who* William Hartnell was one of the most accomplished film actors of his time; after *Doctor Who* he did a panto, an episode of *Z-Cars* and then died. Patrick Troughton went from prestigious costume dramas to *Doctor Who* and back again – and he also did *The Omen* (unlike Sylvester McCoy, who did the O-men before he was in *Doctor Who*). Jon Pertwee returned to his comedy roots with *Worzel Gummidge*. Peter Davison has enjoyed pretty much constant employment and acclaim, in both sitcoms and comedy-drama, from *A Very Peculiar Practice* to *At Home with the Braithwaites* – apart from a brief period in the mid-90s where he couldn't get arrested, not even for *Ain't Misbehavin'*.

> **"If I was in the presence of a Doctor Who, I know that I'd be reduced to a quivering jelly..."**

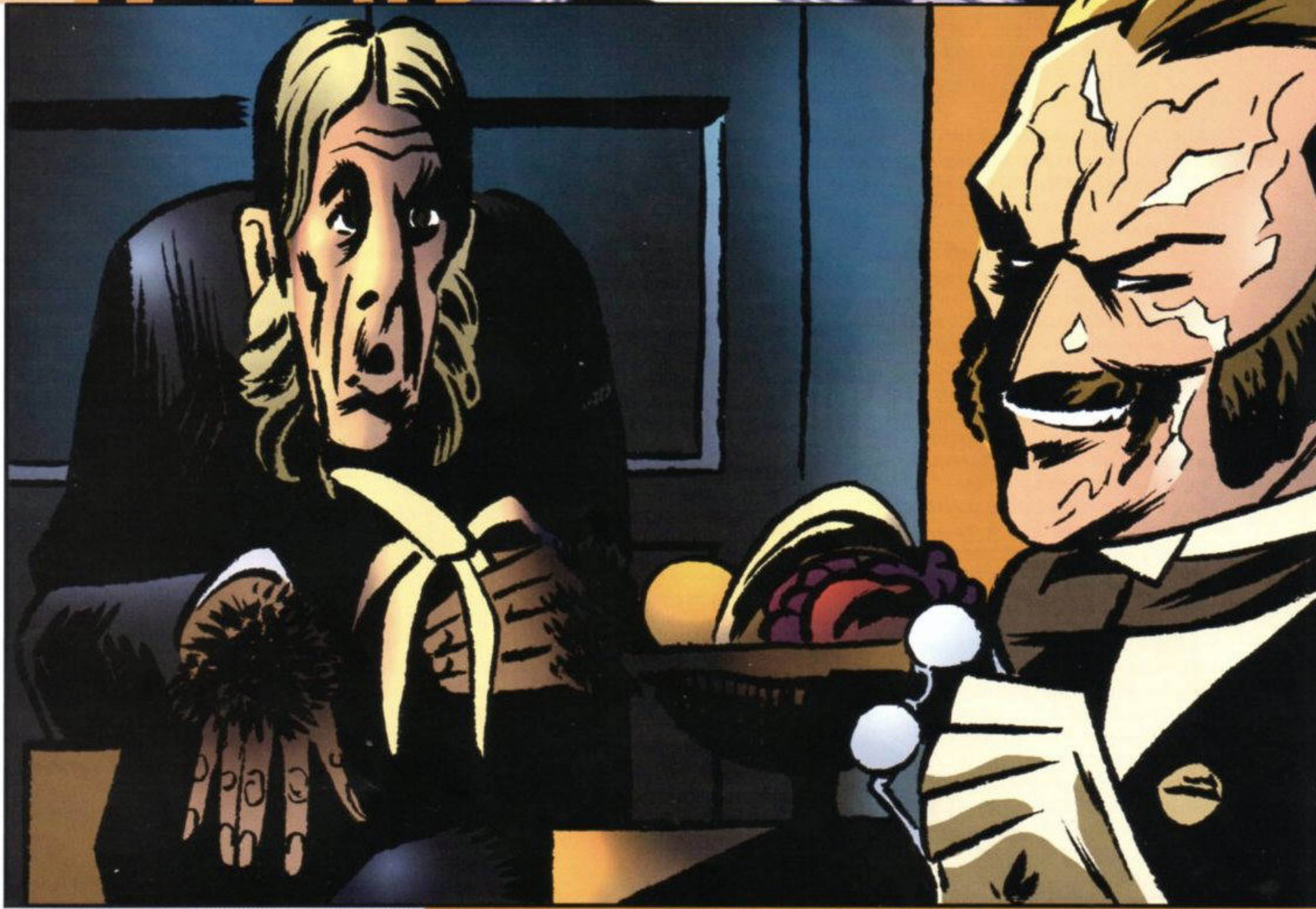
Sadly, we haven't seen enough of Colin Baker (and I'm not referring to nudity) and Sylvester McCoy; it seems, unfairly, they might be associated in some people's minds with *Doctor Who* losing its way (which didn't happen). Though Sylvester has recently played the Fool to Ian McKellan's King Lear, which should shut up those smarmy TV pundits who slagged him off for evermore. Maybe more ex-Doctors should do Shakespeare? We've seen Sylvester give us his Fool, we've seen David Tennant give us his Hamlet – is it too late for Colin Baker to show us his Bottom?

But what does the future hold in store for David Tennant? Will he follow his predecessor to the states to appear in sci-fi-and-fantasy shows and movies (plus a Doctor-ish cameo in *The Sarah Silverman Programme*)? Or will he remain the UK? I daresay ITV is offering him the lead in various detective dramas at this very moment – he might even finally get that part in *Taggart* he's always wanted. I daresay BBC One is offering him the lead in numerous 'aspirational' comedy-dramas about thirtysomething couples who are having terrible trouble finding a decent babysitter. And I daresay BBC Four is offering him a whole list of famous dead authors, scientists and comedians for them to do docu-dramas about.

Or will he return to the stage? I hope so. Because we'll all be there, sitting in the front row. Waiting for the bit where he takes the dressing gown off.

THE TIME TEAM

Four fans, one mission: to watch all 753 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 686-688

GHOST LIGHT

In spite of what Darwin might say
Light's determined to have his own way
His gruesome solution?
Reverse evolution!
Mackenzie's now Soup of the Day!

"This must surely be the creepiest house ever in *Doctor Who*!" shudders Jac as the story begins with the sinister housekeeper Mrs Pritchard delivering a copy of *The Times* to a monster locked in the cellar. "Such a strange atmosphere, straight away. And it's weird – a spooky circus and a haunted house are really obvious ideas, but it's taken a quarter of a century for the series to use them properly."

The TARDIS arrives at the top of the house, where the Doctor has set Ace an initiative test. "You just *know* that isn't going to end well," says Clay. "And look, it's taken 25 years for a joke about the TARDIS landing facing the wrong way."

Our heroes' exploration takes them to an eccentric explorer – Redvers Fenn-Cooper. "Nice to see Michael Cochrane again," says Richard, "he portrays an upper class nutter so wonderfully."

After Redvers is taken away by oddly robotic housemaids, Mrs Pritchard and young Gwendoline invite the Doctor and Ace to dinner with their host, scientist Josiah Smith, and fellow guest Rev Matthews. Ace changes into a (male) penguin suit. Jac approves. "She looks much more adult in that outfit – it's quite the nicest thing she's worn."

"Gorgeous," sighs Peter, raising the spectre of Time Team lusting after a long absence.

"And John Nettleton must have the most *historical* voice in showbiz," says Jac. "Perfect as a Victorian vicar – and there's Sylvia Sims and Ian Hogg as well. This is a really great cast."

Richard's intrigued. "There are some very weird goings-on here. Maids that come out of concealed panels, glowing eyes, flaring candles, glowing snuff boxes – and now a Neanderthal butler. How on earth is this all going to piece together?"

"The arrival of each new character is an event," says Jac. "Each character, each new piece of imagery, ups the creep factor enormously. There's a nightmarish quality to the way the story's developing – bizarre things are happening, but the characters are taking things in their stride, as if in a dream."

Cliché Counter

DEATHS ON SCREEN SO FAR

01242

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00208

ONE OR MORE REGULARS INCARCERATED

00254

"Including the Doctor and Ace," says Clay. "They're behaving really oddly, not asking questions or reacting to any of these oddities in a natural way, which distances me from the drama. But the debate about religious attitudes to evolution is very meaty and interesting."

Ace makes a discovery – this is the same house she was terrified of in her youth, a hundred years later. The Doctor's brought her here on purpose. "The scene where Ace confronts the Doctor is beautifully portrayed. But what's the Doctor's motive for doing this? It's interesting that when the Doctor says he hates cruelty, Ace responds "too right..." I wonder if she thinks that's his reason?"

"It seems he's still testing her, still training her," notes Peter. "But to what end?"

Jac frowns. "He has been at best insensitive, and at worst deliberately cruel to Ace recently. We can only assume he thinks he's being cruel to be kind – and he'd better have a good reason for it, because she's pretty young and he's really *in loco parentis* to her. She's quite right to say she should face her terrors on her own terms – not his. Also, have you noticed how he keeps pushing her behind him? It doesn't seem protective – it's quite a crushing gesture."

"I think he's just horrible to do this," says Clay. "Sylvester's back on top form, but I don't like this side of his Doctor."

"The Doctor's speech about things he hates and fears, though," says Jac, "that's superb. There's not been a dodgy line in this yet."

Ace runs for the cellar, the place she most fears.

PETER

CLAY

JAC

RICHARD

"Why?" wonders Richard. "It would make much more sense if she did a runner out of the house."

"I think it means she's going to confront her terrors, because she's always been so firm that she's scared of nothing," says Clay. "But we could really have done with a clear line about that."

In the cellar, Ace is menaced by the unseen monster – and two insectoid Husks in dinner jackets. Peter shrugs. "What's a ratkin? What's up with the lights? Why's there a spaceship in the cellar? Where's my wine?!"

Part Two sees the Doctor uncover an unusual specimen in Josiah's collection – a policeman! "That drawer must be a hell of a size," says Richard.

"But aren't the visual ideas stunning?" says Jac. "A policeman in a drawer, Victorian maids with guns – writer Marc Platt is a bit of a find, I think. And then to add in a thoroughly appropriate Music Hall song – could this get any better?"

"But," says Peter, "the Doctor hardly seems surprised to find the policeman there. I'm used to the Doctor working to a secret agenda, but in this story, *everyone* seems to know more about what's going than us viewers."

"The Doctor has been at best insensitive, and at worst deliberately cruel to Ace..." Jac

It's the leader of the gang – Light!

Richard is puzzling. "So Josiah is an alien, and the Husks are supposed to be his earlier evolutionary forms. But why are they still sentient?"

Peter shrugs.

"And I assume," continues Richard, "that somehow Josiah has Gwendolyn and Mrs Pritchard under his control, but what's happening to them during the day? Are they going into suspended animation? Why doesn't Mrs Grose, the housekeeper, notice the lady of the house has a sheet over her when she's doing the dusting?"

Peter shrugs again, looks disappointedly at his empty glass and opens another bottle.

"Don't worry," says Clay. "There are bound to be some explanations soon. And I love it when Ace wakes up in bed thinking it's the morning, only to find it's nearly six o'clock and all the sleeping weirdos will soon be up again. That's a great idea."

Up in the attic, Ace makes a gruesome find. "Finding Rev Matthews in the display case, turned into an ape – somehow – is the most disturbing image yet," says Jac. "It shows such a contempt for human life – mocking someone in death like that."

"The old humbug fundamentalist deserved it," says Clay, only half-joking.

Meanwhile, Ace discovers that while she was sleeping, the Doctor made a deal with Control, the rapidly evolving creature in the cellar, and another alien power has been released – Light. "Great cliffhanger with the lift doors blasting open," says Clay. "I have my doubts about this story, but for once it's hard to pin down what they are. There's something wonderful here – but at the same time, there's something very wrong – even slightly irritating – about it. On a basic technical level, it's often hard to hear the dialogue; the music is lovely but incessant; there are jarring edits between every scene; and even on this DVD, the picture is fuzzy, as if it was taped over something else. Also, it's pitched very much at one note, fast and shouty, like a Marx Brothers film, there is no change in rhythm – but I don't know if that's one of the good or bad things."

Into Part Three, and Light emerges, glammed-up to the nines. "And just when I thought it couldn't get any more confusing," sighs Peter, "Gary Glitter turns up."

"Gary Gillatt?" asks Richard.

"Now If Gary had come up in the lift it would have been better," says Clay. "Because Light is very silly. Could they have really not tried to realise the character any other way?"

Richard's still pondering. "If Control is exactly that – a control in an experiment – why is Light 'suffering' her company? Surely he was the one that set the experiment in motion?"

Jac slaps her forehead. "Oh, oh, oh! How dense am I?! I was thinking she was some sort of control device. But of course, if she's *a* control! That makes *much* more sense. Sort of. So, is Josiah the experiment? Is he evolving? If so, it's odd that Light doesn't seem to be aware of evolution."

"Which is a bit silly, isn't it?" says Peter. "I mean, Earth's not the only planet to have seen evolution! Light's people must have evolved from less sophisticated creatures, surely?"

Richard's not impressed as the Doctor banishes Light. "What on earth is Sylvester doing with all his gripped-hand grimacing? It's quite dreadful."

Dinner is served – and the policeman's on the menu. "Oh!" cries Jac. "Isn't the line 'the cream of Scotland Yard' one of the most glorious pieces of writing in *Doctor Who* ever?"

Josiah's plan is revealed, and Richard's not happy. "Does this subplot about the assassination of Queen Victoria have any real relevance? Perhaps Josiah somehow thinks that the next step up the evolutionary ladder is for him to replace the monarch? That's funny and utterly insane."

He's happier when Ace has a panic attack in the hall. "Very nicely done, with a switch to handheld camera and the hint of a flashing blue police siren."

"The blue light isn't real, it's reflecting her memories," ponders Jac. "That's very unusual, has the series ever done anything that's not a literal depiction of what's going on before?"

"*The Ballad of the Last Chance Saloon*?" suggests Clay. "I have to say, I'm a little embarrassed about Ace's line 'you're not my social worker!' I liked her as the brave tomboy, clever and principled because that's just how she is, but now we're finding out all this deep and meaningful stuff that suggests she's a basket case, I think it diminishes the character. But Sophie herself can't be faulted, she's giving it so much."

AND **YOU** SAID...

"Sylvester is right at the top of his game as the Doctor, whether it's baffling the Rev Matthews, trading words with Josiah, or revealing his private fears to Ace." **ANDREW CURNOW** FACEBOOK

"After years of tireless slogging away in the background, it's great to see the corridors themselves getting a slice of the limelight for a change as Alan Wareing's meandering shots moodily emphasise the eerie emptiness of the house." **BLAINE COUGHLAN** FACEBOOK

"Could this qualify as the best-ever use of a companion? The manipulation by the Doctor of Ace is unprecedented, while Sophie Aldred's portrayal has grown up and developed." **NEIL CLARKE** FACEBOOK

"A feature of the McCoy era was that ideas and imagery were given equal prominence as plot and narrative – and *Ghost Light* has ideas and imagery in abundance." **CLIVE CAZEAUX** EMAIL

"It's beautifully shot and well acted... but if it makes no sense, then what's the point?" **IAN MARCHANT** WALES

"Self-important, utterly depressing and trying too hard to be grown-up (at the cost of ostracising *everyone* bar the few students who find this kind of thing interesting). You can almost hear them knocking nails into the show's coffin." **NICK PEAT** LANCASTER

In Issue 414, the Team will be watching *Survival*. Crikey! We'd love to hear your comments on the story, so please send them to us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 7 September.

Light initiates something called 'the Firestorm Programme'. This is a bad thing. "So he's brassed off and plans to destroy everything for no better reason than his catalogue has now become out of date," says Richard. "Let's hope he never gets a job at Argos then. And why does the Doctor's ploy of reeling off a list of mythical creatures have any effect? Light has already acknowledged that everything has changed so much, so it shouldn't come as any surprise that he hasn't listed them."

Peter shrugs, and then perks up as Light is destroyed and the story ends. "So hang on, they're all going off happily in a stone spaceship to work on a catalogue they know can never be completed. Is that right? Why? Is it just me?"

"I have very little idea either," says Jac, "except that it was about evolution – but it covered the theme in so many fantastic ways that I loved all the bits of the story. It's just that my head hurts if I try to fit them all together." She goes on. "But it's one of those stories that I don't mind too much not understanding because I enjoyed the experience so much. It really should have been a film. And look at what's happened to the characters – one turned into an ape, one turned into soup, one vivisected, two turned to stone... Was this visit supposed to cure Ace of her fears about this house? Cos I think it'd give me nightmares for years!"

Richard sums up next. "There were some intriguing concepts at the heart of *Ghost Light*, but the whole thing is muddled by ideas that are never properly explained."

"Well," says Peter, "*Doctor Who* has never looked better. And never been harder to follow!"

Clay tries to summon his thoughts. "I think Jac's hit on something when she says it should have been a film. That script, with all its nuances and complexities, needed far more time and resources than the *Doctor Who* team could hope to give to it. In fact, I'd love to see a big-budget remake!"

As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to...

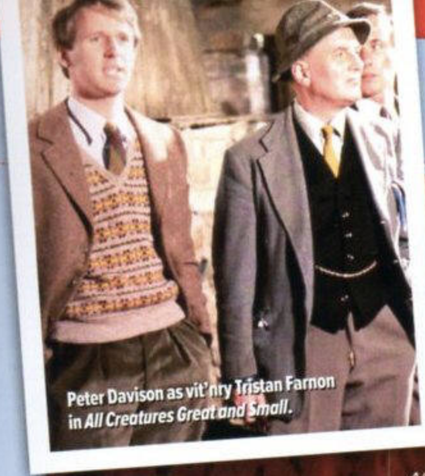
The FIFTH DOCTOR

(1981-1984)

If Jon Pertwee had been a tough act to follow, then the prospect confronting his successor was almost impossibly daunting. By 1981 *Doctor Who* had become synonymous with Tom Baker, whose immensely popular portrayal had defined the series for seven wonderful years. A generation of young viewers had never known any other Doctor, and there were those who believed that the series had reached a natural end: Tom Baker, they maintained, was simply irreplaceable. How wrong they were. As the new decade gathered momentum, *Doctor Who* was on the move once again, the gothic drama and space-age fairytales of the 1970s giving way to a slicker, glossier series with a greater emphasis on action, spectacle and guest stars. And the biggest change of all was the new Doctor himself...

> *"There's always something to look at – if you open your eyes..."* **(Kinda)**

Compared to his brooding, mercurial and unpredictable predecessor, the Fifth Doctor presents a more straightforwardly heroic figure, inclined to believe the best of every situation until circumstances prove otherwise. His optimistic, often headstrong nature has a tendency to lead him into tight spots and, with a succession of particularly strong-willed companions in tow, running a tight ship can sometimes be a losing battle. His moral principles are as strong as ever: he rails against man's warlike instincts and wastes no opportunity to direct blistering tirades of righteous anger at Cyberleaders, Eternals and humans alike. But he's also a gentle philosopher blessed with a keen appreciation of beauty, an abiding love of cricket, and a propensity for dry wit that occasionally wanders into the realm of gallows humour. If the Fourth Doctor's effortlessly dominant personality had made him appear almost indestructible, the Fifth is perhaps the most vulnerable incarnation yet: in a crisis he can become rash, desperate and even reckless, with results that are sometimes catastrophic – both for his friends and, ultimately, for himself...



Peter Davison as vit'nry Tristan Farnon in *All Creatures Great and Small.*

Peter Davison (1951-)

Born in London and raised in Surrey, Peter Moffett graduated from the Central School of Speech and Drama in 1972, changing his professional name to Peter Davison to avoid confusion with the television director Peter Moffatt – with whom he would later work on *Doctor Who.*

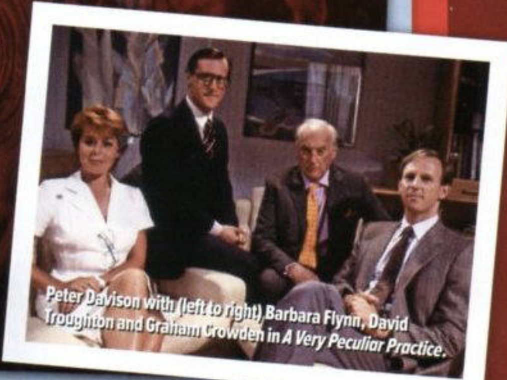
Like most actors he began his career in the theatre, making his début as an Acting ASM at Nottingham Playhouse. His big television break came in 1975 when he was cast as a space cowboy called Elmer in three episodes of *The Tomorrow People.*

Next came the romantic lead in ITV's 1977 period drama *Love for Lydia*, but the role that catapulted him into the public eye was Tristan Farnon, the ne'er-do-well trainee vet in the BBC's hit series *All Creatures Great and Small*, which began screening in 1978. Lead roles followed in two sitcoms, *Holding the Fort* and *Sink or Swim*. When it was announced at the end of 1980 that Peter Davison had been cast as the new Doctor, the 29-year-old actor was already one of the biggest stars on British television.

When offered the role, Davison's initial reaction was that he was too young to play the Doctor but, as he later confessed, "There was no way I was going to turn the part down!" The deft blend of emotions which he brought to his boyish, diffident Doctor provided a perfect contrast to Tom Baker's barnstorming portrayal. Alongside *Doctor Who* he continued making *Holding the Fort* and *Sink or Swim*, and just before stepping aboard the TARDIS he found time to appear, beneath heavy layers of latex, as the Dish of the Day in the TV version of *The Hitch-Hiker's Guide to the Galaxy.*

Peter with daughter Georgia Moffett in *The Last Detective.*

His post-Doctor career has seen him play lead roles in a string of acclaimed television series, among them *A Very Peculiar Practice*, *Anna of the Five Towns*, *Campion*, *At Home With the Braithwaites* and *The Last Detective*. He has also returned to the theatre, appearing in the West End productions of *Chicago* and *Spamalot*, while his film work includes *A Man You Don't Meet Every Day* and *Black Beauty*. He remains a proud member of the *Doctor Who* family, memorably starring alongside David Tennant in 2007's *Children in Need* sketch *Time Crash*. He's also a keen musician with professional credits to his name: he wrote and performed the theme songs to the 1978 sitcom *Mixed Blessings* and the much-loved 1980s children's series *Button Moon*. Is there no end to this man's talents?



Peter Davison with (left to right) Barbara Flynn, David Troughton and Graham Crowden in *A Very Peculiar Practice.*

Notable FIRSTS

In a major break from tradition, the Fifth Doctor's entire era was shown not on Saturdays but on weekday evenings, at a rate of two episodes per week. Fans were initially shocked by this bold new experiment, but it seemed to do the trick: the Fifth Doctor's opening season saw viewing figures consistently hovering around the 9-10 million mark.

- *Castrovalva* marks the beginning of a short-lived period in which the TARDIS control room is referred to rather oddly as the 'console room'. Further late-adopted TARDIS terminology rears its head in *Terminus* with the first use of the word 'roundel' to describe those circular things on the interior walls. And the Master's dastardly people-shrinking gun, briefly featured in *Terror of the Autons* and *The Deadly Assassin* before becoming his permanent weapon of choice from *Logopolis* onwards, is finally given a name in *Time-Flight* when it's christened the 'Tissue Compression Eliminator'. Curiously, it's Nyssa who first uses the term. Presumably she's been reading up.

The TARDIS interior becomes 'the console room' – but only briefly, thank goodness.

- As well as several clashes with the Master, the Fifth Doctor faces the return of Omega, the Guardians, Davros, the Daleks, the Cybermen, the Silurians and the Sea Devils. Among the roll call of new monsters are the Mara, a psychic serpent which invades Tegan's mind in both *Kinda* and *Snakedance*, and *The Visitation*'s amphibious Terileptils who, after years of ingenious techniques involving masks, puppets, flashing lights, ping-pong balls and clothes-pegs, become the first *Doctor Who* aliens to benefit from true animatronics: the Terileptil Leader's headpiece is worn by the actor while his gills and lips are operated by the off-screen visual effects team. Jolly impressive in his day, he's the technological ancestor of later creations like the Destroyer, the Slitheen and the Judoon.

- The Earth gets a shock in the aptly-named *Earthshock* when a spaceship crashes into it, wiping out the dinosaurs and with them poor Adric who, with the utmost respect to Sara Kingdom and Katarina, becomes the first really long-running *Doctor Who* companion to die. For a generation of viewers Adric's death was an unforgettable moment, and it was underlined by another first, as the closing credits rolled in silence over a close-up of his shattered badge.

Adric gets toasted.

- 1983's twentieth anniversary adventure *The Five Doctors* is the first story to step outside the show's traditional 25-minute format, and at 90 minutes it remains the longest individual episode of *Doctor Who* (so far…). Transmitted in the gap between seasons, it also has the distinction of being the first stand-alone Special. And special it certainly is: the Cybermen, the Master, the Time Lords, the Brigadier, a Dalek and a Yeti all put in appearances, alongside a host of former companions and regulars. The sidebar overleaf can't possibly take the strain, so fasten your seatbelts as we welcome back Susan, Sarah Jane, K9, Romana, Jamie, Zoe, Liz Shaw and Mike Yates. To be pedantic the last four aren't 'real', but illusions conjured up by the mind of Rassilon. Ah yes, Rassilon: seven years after his first mention in *The Deadly Assassin*, the most talked-about Time Lord of them all finally puts in an appearance at the story's climax.

- The format changes don't stop there. During the transmission of Peter Davison's final season, it became necessary to reschedule *Doctor Who* temporarily to make way for coverage of the 1984 Winter Olympics (the very games at which Torvill and Dean Boleroed their way to ice-dance gold, fact fans). As a result, it was decided to re-edit *Resurrection of the Daleks*, shot as a standard four-parter, into two 47-minute instalments. By this point, it had already been decided to change the show's regular episode format to 45 minutes from the following year, so the remodelled *Resurrection* ended up as a sort of trial run. Change was in the air once again…

Resurrection of the Daleks saw *Doctor Who* shown in 45-minute episodes for the first time.

Just like the Moonraker goes...

Davison's snake.

Bond's snake.

Davison's black orchid.

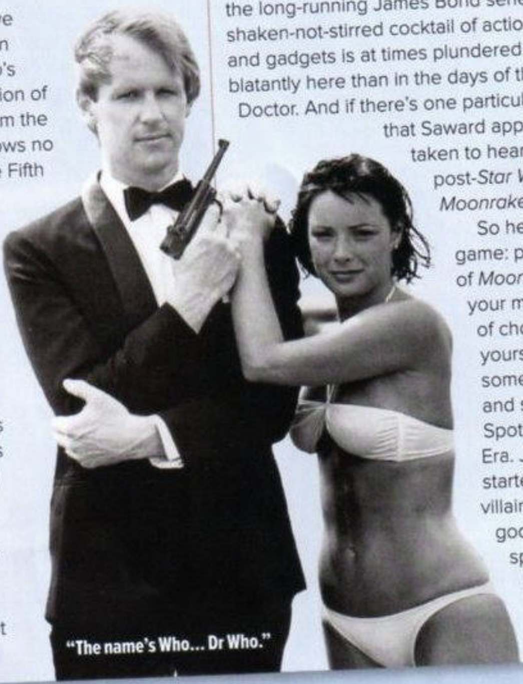
Bond's black orchid.

Davison's vintage car.

Bond's vintage car.

Last month we remarked on *Doctor Who*'s noble tradition of pilfering from the movies, a habit which shows no sign of abating during the Fifth Doctor's era. It doesn't take a genius to spot the direct ancestors of the scene with the cat in *Resurrection of the Daleks*, or the backpacking boys in a foreign land in *Arc of Infinity* (clue: the first has the word 'Alien' in its title, and the second has the words 'An American Werewolf in London' in its title). But if there's a key cinematic influence on the Fifth Doctor's era, and one openly acknowledged by script editor Eric Saward, it's the long-running James Bond series, whose shaken-not-stirred cocktail of action, glamour and gadgets is at times plundered even more blatantly here than in the days of the Third Doctor. And if there's one particular Bond film that Saward appears to have taken to heart, it's 1979's post-*Star Wars* epic *Moonraker*.

So here's a good game: pop a copy of *Moonraker* into your media player of choice, pour yourself a glass of something nice, and sit back to play Spot The Davison Era. Just to get you started, there's a villain with a serious god delusion in a spacecraft above Earth, planning to wipe out mankind with a deadly poison extracted from nature (*Four to Doomsday*). There's a tussle with an unconvincing rubber snake in a jungle (*Kinda*). The deadly pathogen is genetically re-engineered to wipe out humanity, with a cage of rats used as a control (*The Visitation*). The crux of the plot is a black orchid – yes, really – revered by South American natives (er, *Black Orchid*). Our disbelieved hero tries to prove his point by showing everyone a dead body, which has been spirited away by the time they return (*Black Orchid* again). The climax involves a pitched battle for control of a spacecraft, and a race against time to prevent something crashing into Earth with disastrous consequences (*Earthshock*). The plot kicks off with the mysterious disappearance of a British aircraft, and while investigating the hijack our hero travels by Concorde (*Time-Flight*). There's a big chase through a European city famed for its canals (*Arc of Infinity*), and there's devilry afoot in the colourful streets of a city carnival (*Snakedance*). A vintage car is driven through the grounds of a stately building used as an educational establishment (*Mawdryn Undead*). I could go on...


"The name's Who... Dr Who."

Cliché-Busting: Edwardian cricketer?

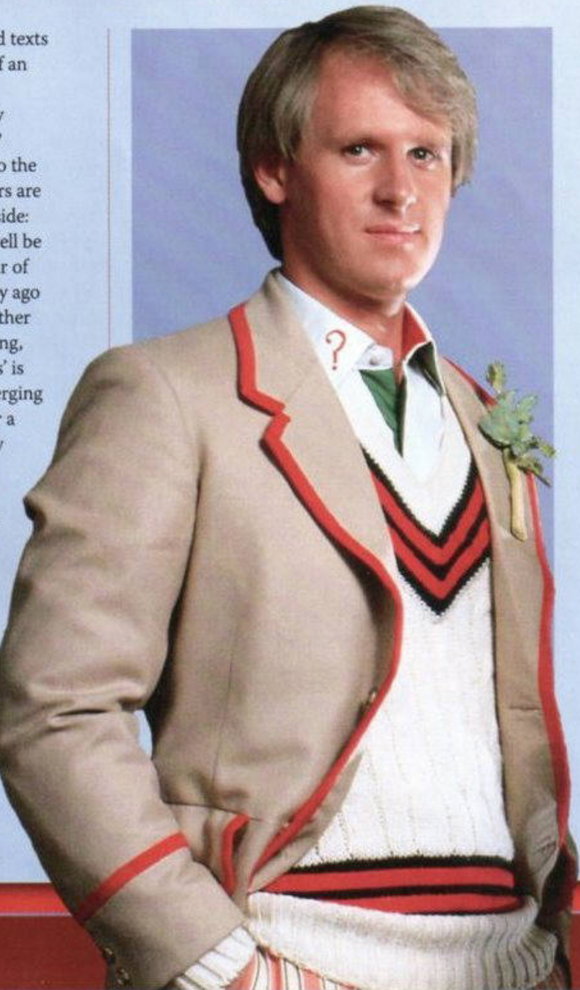
One of the Fifth Doctor's defining characteristics, enthusiastically sold to the public at Peter Davison's press call before a single episode had been shot, is his penchant for the quintessentially English pastime of cricket. He dresses the part, he saves the day in *Four to Doomsday* with an ingenious spot of zero-gravity bowling, he spends a hefty proportion of *Black Orchid* distinguishing himself at Lady Cranleigh's charity match, and he dreams of seeing John Wisden play at Lord's before the events of *Time-Flight* catch up with him. It's an interesting development for our hero: four regenerations earlier, when the TARDIS briefly materialises at a cricket match in *The Daleks' Master Plan*, the First Doctor appears unfamiliar with the game, but there's a cricket ball in the Fourth Doctor's pocket in *The Ark in Space* and reference is made to his bowling skills in both *The Hand of Fear* and *The Ribos Operation*. *Castrovalva* brings the revelation that the TARDIS houses some sort of cricket-pavilion-cum-trophy-room, where the Fifth Doctor proceeds to change into his new costume: an ensemble universally referred to by press releases, novelisations and the sacred texts of fandom as, all together now, 'the garb of an Edwardian cricketer'.

Yes, it's the E-word again. But is it really 'the garb of an Edwardian cricketer'? The jumper passes muster, as do the shoes, but the striped trousers are a little on the unorthodox side: today's cricketers might well be decked out in every colour of the rainbow, but a century ago club rules tended to be rather strict about this sort of thing, and the term 'cricket whites' is self-explanatory. The hat is verging on the questionable too: a cap or a boater would be altogether more likely than a Panama. And although the piped three-quarter-length coat is certainly Edwardian in style, it isn't at all crickety: a short blazer (possibly striped, unlike the trousers) would be more the ticket.

Of course, it's not an exact science. In the final analysis, it's impossible to say that there *weren't* any Edwardian cricketers who dressed exactly like the Fifth Doctor. But if you can find any photographic evidence that there were – well, we'd love to see it...

Simply not cricket.

Left: the Somerset cricket team, circa the 1904 season (stripey trousers, frock coats and panama hats not pictured).



Ridicule is nothing to be scared of!

Britain in the early 1980s was a curious place, juggling shiny computerised futurism with soft-focus heritage-industry nostalgia: look no further than 1981's Oscar-winning film *Chariots of Fire*, which famously juxtaposed a dreamy inter-war Cambridge with a stridently synthesized Vangelis score. As acutely as any period of *Doctor Who*, the Fifth Doctor's era reflects the cultural milieu in which it was made. Edwardian or not, the whole 'gentleman cricketer' shtick is remarkably timely, chiming not only with *Chariots of Fire* but also with Granada's hugely influential 1981 adaptation of *Brideshead Revisited*, which set the template for a decade that simply couldn't get enough of National Trust houses, vintage cars, Merchant-Ivory films and floppy-haired Oxbridge fops with pullovers draped artfully over their shoulders.

Meanwhile the pop charts, ever a sensitive barometer of *Doctor Who*'s house style, were fusing futuristic sounds with swashbuckling historical foppery and glassy cocktail-bar chic: it's not hard to find close cousins of *The Visitation*'s dandy highwayman and *Four to Doomsday*'s humanoid league among 1981's chart-toppers. And with the relatively newfangled phenomenon of rock video busy establishing itself at the cutting edge of experimental techniques in effects and art direction, it's scarcely surprising that some of the most memorable music clips from those *avant-garde* days bear such a preposterously close resemblance to the very things that *Doctor Who* was doing at the same time...

Above: A variety of exciting scenes from Peter Davison's first season. Below: oh...

Above, left to right: Richard Mace, Dukkha, Enlightenment and Persuasion. Below: erm...

If you're a *Kinda* fan who's never seen the video of Visage's 1981 hit *Fade to Grey*, pop over to YouTube without delay: weird Elizabethan outfits and malevolent pink snake tattoos in a blacked-out, Quantel-infested dreamscape? Check. Likewise, it's impossible to ignore the fact that Adam and the Ants' 1981 smash *Prince Charming* entered the chart while *Castrovalva* was in mid-rehearsal: climactic chandelier-swinging sequence and the breaking down of illusory walls in a fantasy palace of marble floors and balustraded balconies? Check. You might also enjoy deciding which of the band's costumes most closely resembles the kit worn by Martin Clunes in *Snakedance*. Later the same year, the boys shot their *Ant Rap* video at Bodiam Castle, a good 18 months before *The King's Demons* pitched up at the same location.

You might be familiar with the jokey myth that celestial songstress Kate Bush was the secret author of *Kinda* and *Snakedance*: complete nonsense of course, but if you can imagine a pair of tipsy students watching a collection of Kate's mind-expanding videos one night back in the mid-80s, then it's not hard to see why (ahem) we invented the story. Exhibit A is *Sat in Your Lap*, as weird a pop song about the greed for knowledge and the transcendent sharing of minds as ever scaled the upper reaches of the UK singles chart, a feat it achieved just a week before *Kinda* entered the studio. The video is an explosion of tricksters, demons and Quantelled eyeballs guaranteed to strike a chord with anyone who's seen the Mara stories. Once you've checked out that one, head for the video of 1982's hypnotic follow-up *The Dreaming* which, in addition to its giveaway title, finds Madam Bush apparently confirming her affinity with the Fifth Doctor's début season by sporting a pressure suit identical to those worn by the redesigned Cybermen in *Earthshock*, and – get this, *Four to Doomsday* fans – dancing with a bunch of Aboriginal Australians. On a studio set that looks like a better-lit version of *Time-Flight*'s prehistoric Earth. What are the chances of that?

Regeneration No.5

The Fifth Doctor saves Peri's life – at the cost of his own...

"Feels different this time..." (*The Caves of Androzani*)

It was the Fifth Doctor's reckless heroism that eventually led to his downfall: on the planet Androzani Minor both he and his companion Peri became the victims of slow poisoning by a deadly substance called spectrox, and the Doctor's desperate struggle to find the antidote in time to save his friend came at a terrible cost. Peri recovered consciousness in the TARDIS just in time to see the Doctor slipping into a coma. As his surroundings melted away, he seemed to see his former companions urging him to survive, and his old enemy the Master willing him to despair and die. And then, in a sudden explosion of energy, it was all over: the Sixth Doctor was sitting up on the floor of the TARDIS, and getting off to a rather prickly start with Peri...

Adventures of the FIFTH DOCTOR

- **Castrovalva** (4 episodes)
- **Four to Doomsday** (4 episodes)
- **Kinda** (4 episodes)
- **The Visitation** (4 episodes)
- **Black Orchid** (2 episodes)
- **Earthshock**(4 episodes)
- **Time-Flight** (4 episodes)
- **Arc of Infinity** (4 episodes)
- **Snakedance** (4 episodes)
- **Mawdryn Undead** (4 episodes)
- **Terminus** (4 episodes)
- **Enlightenment** (4 episodes)
- **The King's Demons** (2 episodes)
- **The Five Doctors** (1 episode)
- **Warriors of the Deep** (4 episodes)
- **The Awakening** (2 episodes)
- **Frontios** (4 episodes)
- **Resurrection of the Daleks** (2 episodes)
- **Planet of Fire** (4 episodes)
- **The Caves of Androzani** (4 episodes)

Companions of the Fifth Doctor

- **Adric**
(*Full Circle – Earthshock*, plus *Time-Flight* and *The Caves of Androzani*)

- **Nyssa**
(*The Keeper of Traken – Terminus*, plus *The Caves of Androzani*)

- **Tegan Jovanka**
(*Logopolis – Resurrection of the Daleks*, plus *The Caves of Androzani*)

- **Turlough**
(*Mawdryn Undead – Planet of Fire*, plus *The Caves of Androzani*)

- **Kamelion**
(*The King's Demons* and *Planet of Fire*, plus *The Caves of Androzani*)

- **Perpugilliam 'Peri' Brown**
(*Planet of Fire – The Trial of a Time Lord*)

Other recurring characters

- **The Master**
(*Castrovalva, Time-Flight, The King's Demons, The Five Doctors, Planet of Fire*, plus *The Caves of Androzani*)

- **Omega**
(*Arc of Infinity*)

- **President Borusa**
(*Arc of Infinity, The Five Doctors*)

- **The Castellan**
(*Arc of Infinity, The Five Doctors*)

- **Brigadier Lethbridge-Stewart**
(*Mawdryn Undead, The Five Doctors*)

- **The Black Guardian**
(*Mawdryn Undead – Enlightenment*)

- **The White Guardian**
(*Enlightenment*)

- **K9 Mark III**
(*The Five Doctors*)

- **Davros**
(*Resurrection of the Daleks*)

- **Lytton**
(*Resurrection of the Daleks*)

THE FACT OF FICTION

There's something nasty lurking in the freezers on Telos! **Alan Barnes** nervously knocks on the door of the Cybermen's tomb – wish him luck...

The Tomb of

Eric Klieg (George Pastell) and Professor Parry (Aubrey Richards) try to locate the lost city of Telos.

"I think perhaps your logic is wearing a little thin..."

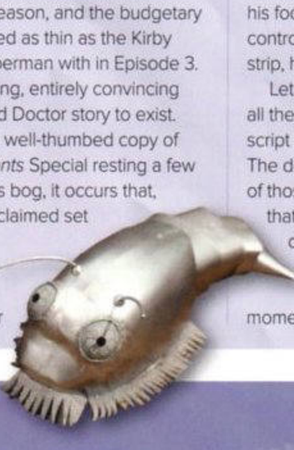
EVERYONE THOUGHT THAT *The Tomb of the Cybermen* was lost forever: withdrawn, de-accessioned, junked. In 1992 it turned up, complete, in Hong Kong. All four episodes, all in good nick. The Holy Grail of 1960s *Doctor Who* – found! To fans of the time, the news was dizzying, disorienting, like the world had turned on its axis.

It wasn't perfect, of course. Nothing is. It was made at the fag-end of a season, and the budgetary knicker-elastic was stretched as thin as the Kirby wires a Cyberman 'lifts' Toberman with in Episode 3. But it was an entirely gripping, entirely convincing tale; surely the best Second Doctor story to exist.

Watching it again, with a well-thumbed copy of **DWM**'s *200 Golden Moments* Special resting a few feet away, in the downstairs bog, it occurs that, in between all the justly-acclaimed set pieces – most notably, the deep-frozen Cybermen breaking their plastic seals, and rising out of their 'honeycomb' of freezer cells; a scene so fantastic, it's been sort-of reprised four or five times since – there are bits of business we could never have anticipated, back when the idea of owning a copy of *Tomb* was nothing more than a fevered, fervid fantasy. The Doctor and Jamie inadvertently holding hands, and breaking off, as they pass through the main doors, for example; or (my personal favourite), the look on the Doctor's face as a Cybermat nudges his foot, just after settling Victoria down to rest in the control room of Episode 3. If *Tomb* were a comic strip, his expression would be captioned 'Gumph!'

Let's call that Golden Moment 37b. Let it stand for all the other little looks, gestures, asides un-noted in script books, unheard on audio, unseen in telesnaps. The details we'll always be missing, until any more of those 108 other lost episodes turn up; the details that cancel out all the Cybermats on string, floppy dummy Cyber Controllers or backward-walking Cybermen in brutal, ordinary existence.

Because Klieg is wrong: often, the greatest moments in life... *aren't* logical.



EPISODE 1

BROADCAST: 2 SEPTEMBER 1967

The TARDIS stands...

- ... beside a cliff's edge on the planet Skaro, from where – in the closing moments of the previous adventure, *The Evil of the Daleks* (1967; see *The Fact of Fiction*, **DWM** 342) – the TARDIS travellers have witnessed "the final end" of the Daleks, their city destroyed by the fires of an internecine war. Those flames, presumably, are the cause of the flickering light reflecting off the TARDIS' right-hand side.

... as, for the first time, Dr Who (Patrick Troughton) and Jamie (Frazer Hines) lead Victoria (Deborah Watling) into its control room.

- To save floor space at Lime Grove Studio D – where all four episodes were due to be recorded, one per week, from Saturday 1 July 1967 – this sole TARDIS Control Room scene was pre-filmed on Friday 16 June, the last of four days' interior work at Stage 2 of the BBC's Television Film Studios in Ealing. Unusually, an echo effect was dubbed over the dialogue, adding to the sense of space given by the larger-than-normal Control Room set.
- This prologue, introducing Victoria to her new home, was designed to bridge the two-month break in *Doctor Who*'s transmission following the final episode

Kaftan (Shirley Cooklin) may be on a dusty planet, but she still has time to keep her make-up and hair *immaculate*.

the Cybermen

of *The Evil of the Daleks*, on Saturday 1 July. In fact, *The Tomb of the Cybermen* was recorded immediately after *Evil*, as the final serial of the series' fourth production block.

- A complicated game of musical chairs was going on behind the scenes. Under the title *Doctor Who and the Cyberman Planet*, *The Tomb of the Cybermen* had been commissioned by story editor Gerry Davis from his regular collaborator (Dr) Kit Pedler on Friday 3 March 1967. Davis, however, was on the verge of moving over to story-edit a series titled *The First Lady* – and was in the process of clearing his desk in April, when Pedler's scripts were delivered. But *Doctor Who* producer Innes Lloyd had wanted Davis as his successor – since he, too, was planning his exit. So it was that Davis' assistant (and Lloyd's former holiday relief) Peter Bryant, having been promoted to story editor during production of *The Evil of the Daleks*, was eager to be catapulted into the producer's chair for *The Tomb of the Cybermen*, on a trial basis – in expectation of his taking over full-time by the end of 1967. (Bryant's assistant story editor, Victor Pemberton, 'acted up' on the latter episodes of *Evil*, as well as *Tomb*.)

"What are all these knobs?" she wonders. The Doctor claims to have "perfected" time travel with the TARDIS – his "rather special model."

- At this stage in *Doctor Who*'s development, it was taken as granted that the TARDIS was the Doctor's own invention.
- "If what you say is true," says Victoria, countering the Doctor's claim that he travels in time, "you must be, er, well – how old?" Why would Victoria assume the Doctor is especially old, purely because he travels in time? And why doesn't she address the same question to Jamie?
- "If we count in Earth terms," says the Doctor, "I suppose I must be about 400... yes, about 450 years old!" The Doctor's age has never before been disclosed. In a character guide authored by Innes Lloyd in March 1966, the [First] Doctor's age was given as about 650 years. Pedler and Davis are presumed to have been working to the assumption that the Doctor's age went down by a couple of centuries when his physical appearance changed in *The Tenth Planet* (1966) – rejuvenated, rather than 'regenerated' (a word not yet used at this point in the series' history).

The Doctor tells Jamie to show Victoria where she might find clothes more practicable for adventuring, then dematerialises the TARDIS.

- Mere minutes ago, Victoria learned that her father, Edward Waterfield, had used his dying breath to entrust his only daughter to the Doctor's care. Not that you'd guess that from this scene! Surely, Doctor, your responsibility to Victoria extends to slightly more than consideration of the practicability of her skirts?
- In Gerry Davis' Target Books novelisation *Doctor Who and the Tomb of the Cybermen* (1978), Victoria changes into one of former companion Polly's above-the-knee cast-offs: 'All you have there are children's clothes like this,' she complains.

A rocket ship stands on the barren surface of a distant planet...

- Briefly, the production team flirted with an alternative title: *The Ice Tombs of Telos*.
- False perspective helps disguise the fact that the 'rocket' seen here is a miniature, filmed alongside the remainder of the Telos location sequences on Monday 12 June 1967 at the Gerrards Cross Sand and Gravel Quarry, at Wapsey's Wood, Oxford Road, Gerrards Cross, Buckinghamshire. The same site would once again feature as the surface of Telos in *Attack of the Cybermen* (1985), after doubling for the Gastropod-ravaged surface of the planet Jaconda in *The Twin Dilemma* (1984).
- All the music tracks in *The Tomb of the Cybermen* came from library sources. Heard here: part of the *Main Theme* from *E Sendel's Astronautics Suite* (previously used in *The Space Museum: The Space Museum*, 1965).

... where archaeologist Professor Parry (Aubrey Richards) calls the mighty Toberman (Roy Stewart) back to the safety of a gully, where a party of Earth explorers is gathered.

- "Fool! Doesn't he realise the danger he's in?" frets John Viner (Cyril Shaps), as Toberman strides across ▶

> **'The Doctor had never before disclosed his age – so it was a shock to discover he was 450...'**

The Curse of the Cybermen's Tomb

"THESE CONTROLS ARE OF THEIR EARLIER dynasties!" exclaims Viner, exploring the Control Room in Episode 1. It seems unlikely that Cybermen society has ever been truly dynastic in structure, but the use of the word is revealing: *The Tomb of the Cybermen* alludes heavily to Egyptology, from the pharaoh-like bas-reliefs beside the tomb doors on. The Introduction to Gerry Davis' Target Books novelisation makes this explicit: 'one day a party of archaeologists landed on the now barren and deserted planet of Telos... to uncover and record the beginnings of the long dead race of Cybermen. Just as the tombs of ancient Egypt had been unearthed.'

1932's *The Mummy.*

In *The Mummy's Curse: Mummymania in the English-speaking World* (Routledge, 2006), Egyptologist Jasmine Day describes the key plot stages of the 'classic' mummy movie, from Universal Pictures' *The Mummy* (1932) on – and it's not hard to find parallels with key moments in *Tomb*. For example: *Warning*, when 'An inscription or a... Cassandra figure forewarns archaeologists of a curse', giving them 'an opportunity to avoid sacrilege'. Both the Doctor and (to a lesser extent) Viner doomsay throughout Episode 1, the Doctor refusing to leave Telos once the Cybermen are mentioned. Then there's *Activation*, which occurs when 'a team of tomb-defilers ignores warnings ... whether by breaching the seal upon a tomb door' – that'll be the hapless Crewman electrocuted at the entrance to the Cyber-city – 'opening a coffin' – such as the revitalising 'sarcophagus' in the Recharging Room – or, most significantly, 'reciting a curse inscription'. For what else is working out the symbolic logic required to unlock the hatchway into the tombs, if not correctly translating a set of ancient hieroglyphs?

And so on through the stages of *Hubris* – if the mummy hopes to be resurrected, as the Cybermen do, 'the archaeologists' assistance of their evil plans constitutes hubris' – all the way to ultimate *Victory*.

Day breaks down the characters found in the mummy movie into types, including: the Principal Violator, a Howard Carter archaeologist type (Professor Parry); a Lord Carnarvon-style financier (Kaftan); the tomb guardian (the entirely robotic Cyberman in the Testing Room, perhaps); and, most importantly, the High Priest.

In Hammer Film Productions' *The Mummy* (1959), the High Priest is the fanatical Mehemet Bey, who seeks to use the mummy Kharis, revived from the dead, as an instrument of revenge against the archaeologists who broke into the goddess Ananka's tomb... and ends up getting his neck snapped by the mummy. In *The Tomb of the Cybermen*, the High Priest, of course, is the fanatical Klieg – who seeks to use the unfrozen Cybermen as his instrument... and ends up getting his neck snapped by a Cyberman. Klieg is played by actor George Pastell, who – surely by no coincidence whatsoever – also played Mehemet Bey.

(Incidentally, in Hammer's 1964 follow-up, *The Curse of the Mummy's Tomb*, Pastell played a Cassandra figure, Egyptian civil servant Hashmi Bey. Toberman actor Roy Stewart, uncredited, also appeared – as a hunky 'Bearer in Museum'.)

◄ a ridge mined with explosives. Is this a surviving trace of the earliest versions of the script, in which the deaf Toberman sported a hearing aid? Not only would this have accounted for the character's minimal dialogue, it'd have neatly foreshadowed his part-'cybernisation' in later episodes. This element, however, was dropped, for reasons unknown – leaving Toberman's presentation desperately problematic by modern standards. Doesn't he realise the danger he's in? Why is his speech limited to such simple expressions ("It is done"; "Stay!"; "Evil!")? We can't even claim it as a once-only offence: the previous adventure, *The Evil of the Daleks*, had featured the Turkish wrestler Kemel (Sonny Caldinez) – another almost entirely mute ethnic character in service, whose principal characteristic is brute strength.

- Toberman owed his bulging physique to the fact that in 1954, pioneering film and television stuntman Roy Stewart – a Jamaican émigré – had helped build himself up by founding a gym at Powis Square, North Kensington, open to people of all ethnic origins. By 1967, he'd gone on to open The Globe at 103 Talbot Road, Notting Hill – a Caribbean nightspot-cum-restaurant that numbered Jimi Hendrix among its patrons. Stewart died of heart disease in October last year, but The Globe endures.

Parry tells astronaut Captain Hopper (George Roubicek) that he expects to find the entrance to the "city of Telos" at this map reference.

- Casting correspondence gave Parry and Hopper the Christian names 'Rufus' and 'Ted' respectively. Actor Desmond Llewelyn – then also known as Secret Service quartermaster 'Q' in the James Bond movies – was in the running for Parry.

Hopper's crewman Ted Rogers (Alan Johns) returns from laying explosives. All take cover...

- Music: *Desert Storm* by Heinrich Feischner, performed by the Crawford Light Orchestra.

Parry detonates a charge, blasting a distant rock face apart and exposing a massive pair of doors. At the entrance, the woman, Kaftan (Shirley Cooklin), offers "Fifty pounds for the first man to open the doors..."

- Parts of the 'tomb door' scenes for Episodes 1 and 4 were also pre-filmed at Ealing, on 13 June.
- Davis' novelisation specifies Kaftan's ethnicity, describing her as having a 'fine-boned, beautiful Arabian face'.
- The part was written for Cooklin; Peter Bryant's wife.

'In early drafts Toberman was deaf – which had accounted for his minimal dialogue...'

Another Crewman (Ray Grover) steps forward, and grasps the metal handles – only to be electrocuted. Just then, the sound of the TARDIS landing is heard.

- "Something came down over there! Behind that rock!" gabbles the nervous Viner, whose finger-pointing to off-screen would seem to suggest that he sees the TARDIS come to ground, like a 'conventional' rocket ship.

Crewman Jim Callum (Clive Merrison) follows Hopper as he goes to arrest the TARDIS travellers as they traverse a nearby ridge.

- Music: *Universe Sideral* by Paul Bonneau, performed by Bonneau and his Orchestra.

The newcomers are accused of being a rival expedition, also in search of the last remains of the Cybermen...

- Jamie reacts with astonishment at the mention of the name 'Cybermen' – despite being stood between two larger-than-life wall reliefs showing Cybermen figures!
- It's not made explicit, but presumably the otherwise uncharacteristic artistic tendencies displayed by the Cybermen in the construction of the reliefs is all part of their 'trap'; they *need* their tomb to be easily identifiable as such, in order to ensnare superior intellects!

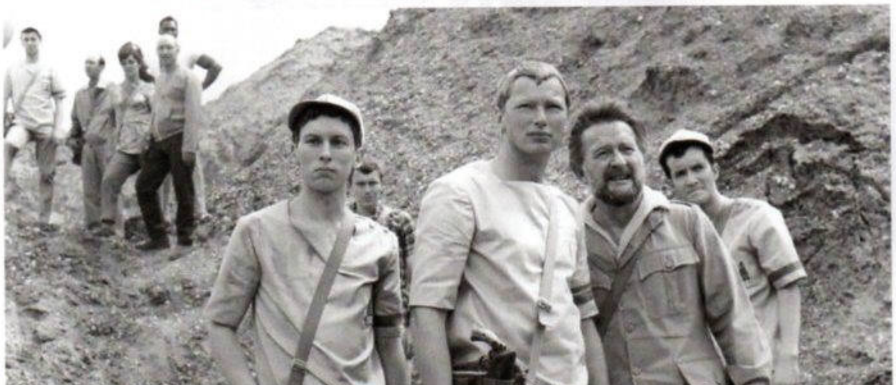
Telos was once home to the mighty Cybermen, who died out "many centuries ago" – although no-one knows why...

- According to *Attack of the Cybermen*, Telos was originally the home planet of the Cryons, a species that cannot endure above freezing, and lives in cold subterranean caverns – hence their planet's suitability for the Cybermen's purpose.

Hopper is determined to leave Telos. Expedition member Eric Klieg (George Pastell) demands the Doctor does likewise...

- Vladek Sheybal – a calculating foreign mastermind in the Bond movie *From Russia With Love* (1963) – was offered the role of Klieg ahead of occasional Hammer horror star Pastell.

... but the Doctor tells his companions he cannot – not since the Cybermen were mentioned. Parry reminds Klieg that he and Kaftan are not archaeologists; Kaftan's money is financing the expedition, but they have no say


Ted Rogers (Alan Johns), Captain Hopper (George Roubicek), Parry and Callum (Clive Merrison) can scarcely control their excitement when they finally locate the entrance to the Tomb.

The scenes set on the planet's surface were filmed at Gerrards Cross Sand and Gravel Quarry.

in its running. Meanwhile, the Doctor places a device on the doors, takes a reading – and then pulls the handles. Nothing happens. The doors are beyond the Doctor's strength; Jamie's, too...

- Both Patrick Troughton and Frazer Hines brace a foot against the door, presumably to prevent it from opening!
- Music: *Palpitations*, by Johnny Scott – performed by the Westway Studio Orchestra.

... but Toberman, Kaftan's servant, has the muscle to open them. The Doctor explains that the crewman who died drained all the charge through his body.

- Some additional exposition (retained in Davis' novelisation) was cut at rehearsal stage. Here, the Doctor tells Viner that the shock must have been associated with 'a large and very good conductor'; taking Toberman's trowel, he scrapes away sand on the ground to expose sheet metal. Parry then realises there must be underground workings beneath – hence his belief, expressed in Episode 2, that "metal caverns" exist under the Control Room hatch.

The Doctor and Jamie persuade the nervous Victoria to follow the expedition into a large control room.

- In the Target Books telling, the Control Room is adorned with hieroglyph-like reliefs depicting highlights of Cyber-history: 'Cybermen marched across space between planets, they marched over a rubble of tiny crushed people, they climbed out of their long cigar-shaped spaceships...' There's even an ancient carved figure identified by Viner as 'Primitive, Cyberman Level Nine, with 'the shape of human muscles in the thighs and calves, and... a face behind the helmet': "'Not so very early by the look of it!" exclaimed Haydon in excitement. "Look, it's already got the ancillary breathing apparatus!"'

Pulling levers on the main control board, the Doctor opens hidden doorways to the left and right...

- The 'OR gate' referred to by the Doctor is one of the 'elementary gates' in logic design – along with, for example, 'AND', 'NAND' [not 'and'] and 'NOR' [not 'or'] gates.

Toberman (Roy Stewart) meets the Doctor (Patrick Troughton) at the entrance to the Tomb.

Parry divides up his group to explore the doorways off: Viner takes the left-hand door with Kaftan, Toberman and Victoria; Peter Haydon (Bernard Holley) takes Jamie to the right. Parry, Klieg and the Doctor remain behind, to examine a sealed hatch...

Viner's party (minus Toberman, surreptitiously sent back by Kaftan) discovers a room containing a probe-like bio-projector and a Cyberman-shaped 'sarcophagus', which Victoria climbs inside; Kaftan believes the room's purpose was to revitalise Cybermen.

- As Victoria first steps inside the sarcophagus ("Mercy!") a very obvious boom shadow appears above her head.
- In Davis' novelisation, electrical cables inside the sarcophagus prompt Victoria to recall something of her life as a Victorian scientist's daughter, when 'electricity was only something that her father argued fiercely about over the after-dinner port whenever Dr Faraday came to dinner. Faraday didn't like carrots, she remembered.'

Haydon and Jamie end up in a darkened room, where Jamie finds a metal 'caterpillar', seemingly inert.

- Music: *Off Centre* by Frank Talley, performed by the New Concert Orchestra.

Toberman sneaks out as Klieg and the Doctor debate the logical sequence necessary to input into the control board, to restore the power and open the hatch.

- The mention of 'Whitehead logic' refers not to Cyberman actor Reg Whitehead (!) – but rather the Cambridge mathematician and philosopher Alfred North Whitehead (1861-1947), whose first major work *A Treatise on Universal Algebra, with Applications* (1898) developed on George Boole's 1854 system of symbolic logic. In collaboration with his former pupil Bertrand Russell, Whitehead established the so-called 'logicist' position – that mathematics is a part of logic – in the first edition of *Principia Mathematica* (1910-13). Surely it wouldn't have escaped Kit Pedler's attention that Norbert Wiener (1894-1964), the man who coined the term 'cybernetics', once worked under Whitehead at Cambridge? Nor, perhaps, that Whitehead's son, killed in action in 1918, was named 'Eric'...?
- Klieg also refers to a 'Fourier series', after the French mathematician Jean Baptiste Joseph Fourier (1768-1830) – credited, incidentally, with discovering the 'greenhouse effect'.

Despite having warned Klieg that some things should be left undone, the Doctor ends up giving the logician a clue to finding the correct sequence – and power is restored to the complex. Alarmed, the Doctor heads off to check on his friends. Kaftan 'accidentally' seals Victoria inside the sarcophagus... and, with Viner gone, begins to manipulate the control board...

- One Frankie Dunn stood inside the bio-projector, to make the mechanism tilt.

... until the Doctor arrives, and pulls her away. In the right-hand room, patterned lights on the walls have Jamie transfixed. With a huge effort, Haydon deactivates the display via the control board. By the time the Doctor, Victoria and Viner arrive, Jamie has reactivated the 'target' while Haydon advances towards the lights, attempting to locate the source of the shapes. Too late, the Doctor seizes the controls away from Jamie: a Cyberman glides out in front of the group, a gun in its grip. No-one sees a hidden panel to the rear slide open, revealing a probe-like device. It fires. Haydon falls dead to the floor.

»EPISODE 2

BROADCAST: 9 SEPTEMBER 1967

The sequence shuts down...

- ... and, unseen, the 'Cyberman' returns to its original position. Or so we assume; certainly, it would appear to have gone by the time Parry enters the room.

The Doctor attempts to establish which controls Jamie operated. Parry enters, to be met by a hysterical Viner.

- Davis' novelisation has the Professor particularly upset to find Haydon killed: 'He'd known him as a promising student and had been pleased when a few years later Haydon had come to his office to ask if he could do some research on the history of the Cybermen with him. He could see the young man now, standing eagerly in front of his desk in the old university building in southern England...'

Haydon wasn't shot by the now-vanished Cyberman, asserts the Doctor; he was shot in the back. Jamie restarts the sequence: the Cyberman reappears, as does the 'probe' – which fires again, blowing the Cyberman's head from its shoulders. It's a purely robotic Cyberman, the Doctor says – a target – and this is a weapons testing room. As the others carry Haydon's body out, Victoria spots the 'wee creature' on the floor: a fossil? The Doctor consults his 500-year diary: it's a Cybermat.

- The Doctor already has his diary in his hand when Victoria calls him over – almost as if he knows he'll need to consult it...!
- We don't know when, where or how the Doctor

▸

learned of the Cybermats' existence – but it must have been in person, since he's put them in his diary! Jamie doesn't know what they are, so the Second Doctor could only have encountered them in an unseen adventure between his début, *The Power of the Daleks* (1966), and his first meeting with Jamie, in *The Highlanders* (1966-7).

- Many years later, Davis' first draft of *Return of the Cybermen*, ultimately rewritten as *Revenge of the Cybermen* (1975) by then script editor Robert Holmes, had the Fourth Doctor identifying Cybermat scratches by turning to a page of his diary showing drawings of similar examples, labelled 'C on T. 24/10 2248 AD' – *ie*, 'Cybermats on Telos...' But does the date refer to that unseen adventure, or *Tomb*?

Disregarding the Doctor's instructions to leave it alone, Victoria slips it in her handbag.

- The Cybermat Victoria pops in her bag is of a different design to those seen swarming later; it's much smaller, for one thing. The reason why is never explained, but could it be simply that a 'normal size' Cybermat would never have fitted inside Victoria's bag?

Meanwhile, Toberman returns to the control room to tell Kaftan: "It is done." Parry orders all the surviving expedition members to seat themselves about a table...

- Why would Cybermen have need of a conference table? Why would Cybermen have need of seats? Why would Cybermen have need of seats imprinted with Cyberman heads?

With two men dead, the Professor has decided, reluctantly, to abandon the expedition and return to Earth. Just then, Hopper arrives: someone has sabotaged his rocket's fuel pumps.

- "It's the fuel pumps," says Hopper, "Some character has balled up the lot!" Yes – 'balled up'! (It's 'messed up' in Davis' novelisation.)

Time passes. Hopper insists his men will need 72 hours to repair the damage. He's keeping a round-the-clock guard on the rocket until he finds out who it was broke into it, too...

The Professor agrees with Klieg that they might as well explore beneath the hatch. The Doctor goes to assist Klieg with breaking the codes to unlock it, but Toberman holds him off. Slyly, the Doctor tells Kaftan her servant has "very strong hands – enough to do a good deal of damage if let loose in the right place..."

Klieg thinks he's cracked the code...

- "Finally, a Boolean function of symbolic logic!" ejaculates Kleig, recognising a pattern he can interpret according to the algebra established by George Boole (1815-64) in *The Mathematical Analysis of Logic* (1847) and *An Investigation of the Laws of Thought* (1854). Boolean algebra has become fundamental to the development of modern computer systems (not to mention search engines!).

... but nothing happens. Surreptitiously, the Doctor corrects Klieg's settings. The hatch swings open. "Now to work!" declares Parry, who insists that the women remain behind while the men explore the caverns below. The Doctor asks Victoria to keep an eye on "things" – meaning Kaftan. The men exit through the hatch...

- Finally, the Doctor dons the Dracula cape he was carrying when he exited the TARDIS – on a bright day, with Jamie in shirtsleeves and Victoria in a minidress. It's almost as if he knew he'd be going somewhere cold...!
- Roy Stewart stumbles as he walks up the steps to the hatch.

Don't worry Kaftan, it won't bite! The poor little Cybermat just wants to be friends, that's all.

Alone, Kaftan offers Victoria a food cube – and slips a pill in her coffee.

- Shots of Kaftan passing Victoria the drugged coffee were cut for time in editing. Davis' novelisation has Kaftan raising her cup to toast the men downstairs: 'Here is to success in their search...'

Exploring below ground, the men soon find the Cybermen's tombs proper: row upon row of Cybermen "frozen forever" in ice-bound cells stacked "like a gigantic honeycomb", according to Klieg.

- Music: *Suspended Animation* by Eric Siday.
- Model shots showing the frozen-over 'honeycomb' were filmed at the BBC TV Centre Puppet Theatre on Monday 19 July 1967.

Her drink spiked, Victoria falls asleep. Kaftan seals the hatch. The sound it makes echoes through the cavern below. Klieg inspects a control board similar to the one above – and sets in the same logical sequence, purportedly in a bid to open the hatch.

- In the Target Books version, the Doctor 'hmms' when he observes that the central control lever is designed to fit a human hand: "'You mean – not a Cyberman hand...' said Jamie, next to him, beginning to get the idea. "Why would they do that?'"

Nothing happens to the hatch – but the tombs begin to thaw. Inside their cells, Cybermen are returning to 'life'...

- Because only the bottom-most level of the 'tombs' would fit inside Lime Grove, designer Martin Johnson's 29' tall 'honeycomb' set – four levels high, with a dummy fifth – was constructed at Ealing, where the Cybermen's return to life was filmed on Wednesday 14 July 1967.

Panicking, Viner restores the controls to their original settings, and succeeds in refreezing the tombs, but Klieg produces a gun and shoots him dead... before once again setting the controls to thaw the tombs.

Victoria comes to, wanting to know why Kaftan has sealed the hatch. Warning her away from the control board, Kaftan pulls out a pistol. But the Cybermat taken by Victoria is no longer dormant – and has bitten its way out of her bag...

- Davis merrily admitted that he and Pedler devised the Cybermats 'thinking mainly of the merchandise'.

Klieg explains that he and Kaftan are members of the Brotherhood of Logicians, a group that wishes to forge an alliance with the all-powerful Cybermen in order to gain power on Earth. Revived, the Cybermen break the plastic membranes on their cells, and descend to the floor of the cavern...

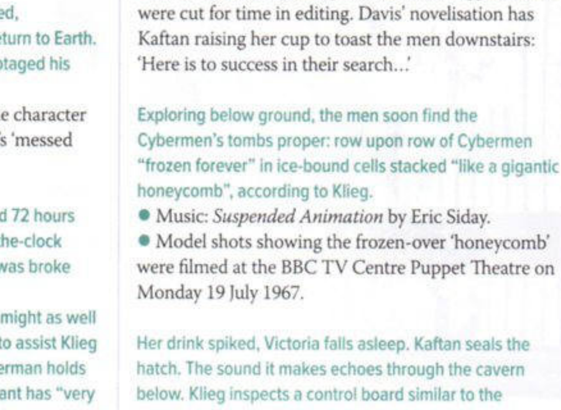
- The Cybermen rise to the strains of Martin Slavin's *Space Adventure*, used to herald their arrival in both *The Tenth Planet* (1966; see *The Fact of Fiction*, **DWM** 352); and *The Moonbase* (1967).

Victoria tries to warn Kaftan about the Cybermat behind her, but to no avail – the creature leaps onto Kaftan's shoulder; she collapses unconscious. Using Kaftan's pistol, Victoria shoots the Cybermat – then races out, towards the rocket.

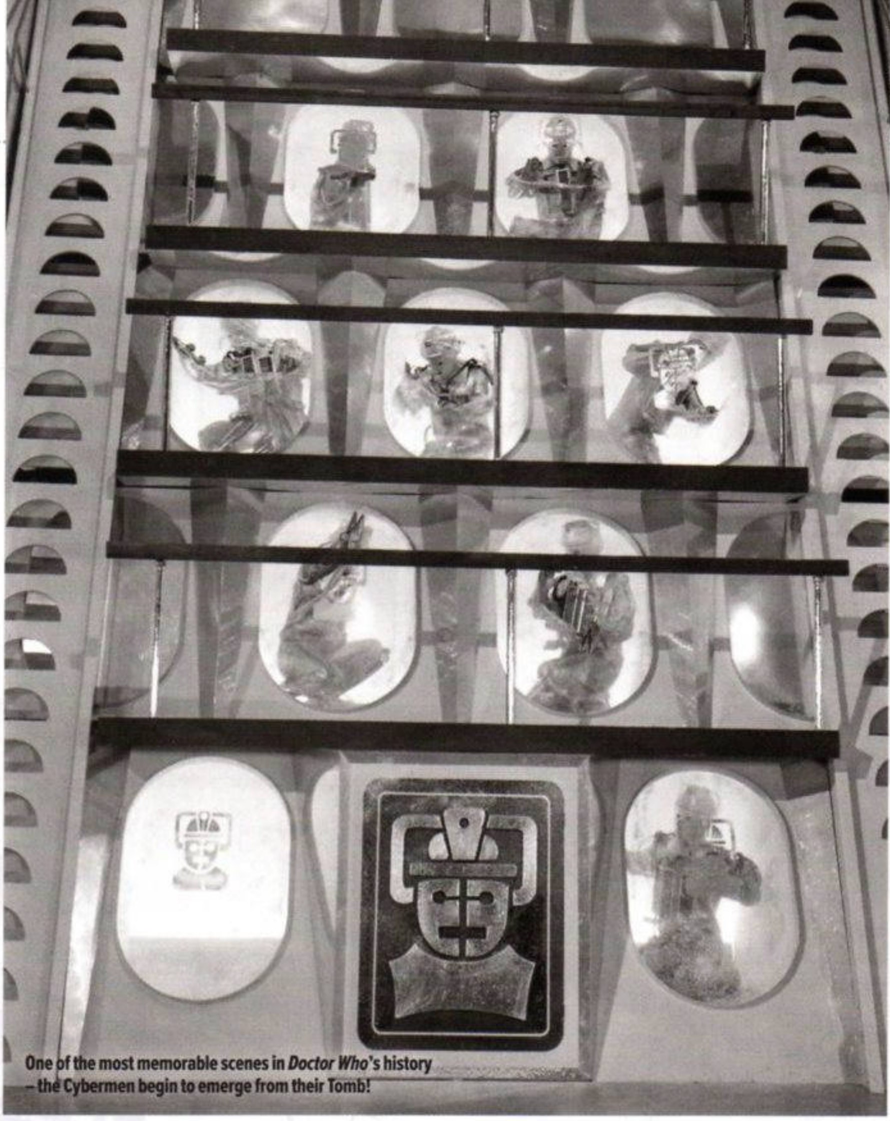
- Seemingly such a sheltered, delicate nineteenth-century flower, Victoria takes out the Cybermat with one extraordinary shot from Kaftan's 'Saturday night special'!

The Cyberman gather around one of the lowermost cells, sealed with a metal door. Inside is the Cyber Controller (Michael Kilgarriff, voiced by Peter Hawkins).

- A battery-operated light was fitted inside the Controller's red-orange cranium, so its 'head device' might flash, as the script demanded. Alas, the batteries kept running down...



Director Morris Barry (right) prepares to film the Cybermen's revival.



One of the most memorable scenes in *Doctor Who*'s history – the Cybermen begin to emerge from their Tomb!

No, it's not cellophane, it's an advanced type of cryogenic film. Honest!

'A light was fitted inside the Controller's helmet – sadly, the batteries kept running down...'

Klieg approaches it, claiming credit for having revived the Cybermen. The Controller forces him to his knees: "You belong to us. You shall be like us..."

»EPISODE 3

BROADCAST: 16 SEPTEMBER 1967

This was a trap, realises the Doctor, designed to ensnare superior intellects. The Cybermen only submitted themselves to freezing because their machinery had stopped following the destruction of their first planet, Mondas. They were becoming extinct...

- The destruction of Mondas was shown in *The Tenth Planet*; and their subsequent attack on the lunar surface in *The Moonbase.*
- Music: *Galaxy* by Eric Siday.

The captives will become the first of a new race of Cybermen, returning to Earth to control it. The Cybermen seize them – all except Jamie, who dashes towards the hatch, only to be brought down by electrical energy from a Cyberman's arm. Meanwhile, Toberman grapples with a Cyberman (Richard Kerley) ...

- ... who 'lifts' Roy Stewart by means of a plainly visible 'Kirby's Flying Ballet' wire, in a sequence filmed at Ealing on Thursday 15 July 1967.

In the Control Room, Callum and Hopper are dismantling the hatch control when Kaftan, who's been feigning unconsciousness, retrieves her discarded pistol – but Victoria screams, as if the destroyed Cybermat is about to strike again, enabling Hopper to overpower Kaftan. Taking smoke bombs, Hopper enters the opened hatch. Arriving outside the cavern, Hopper throws his bombs...

- Footage of the Cybermen milling about in smoke was filmed at Ealing.
- Music: *Panic in the Streets* by Frank Talley, performed by the New Concert Orchestra.

... enabling the captives to run for the hatch. Toberman, however, is rendered unconscious. "Prepare him," orders the Controller. Jamie, Parry and Hopper exit the hatch; the Doctor is close behind, followed by a Cyberman. Callum closes the hatch on it.

- Victoria uses Kaftan's flask to batter the Cyberman back down the hatch; in Davis' novelisation, she throws it at the Cyberman instead ('The vacuum exploded on the Cyberman's head...').
- As the Cyberman at the hatch climbs back down the ladder into the corridor from the cavern, the stitching round his shoulder can be seen to have split!

Desperate to escape, Klieg knocks on the hatch from below. The Doctor suggests Klieg is potentially more dangerous as the Cybermen's captive. Hopper agrees, and Klieg exits into the Control Room. The Doctor suggests shutting Klieg and Kaftan in the Testing Room...

- ... a room that contains at least two deadly Cyber-weapons. Smart move, Doctor...!

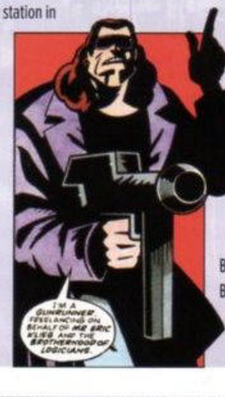
The Controller orders his cohorts to test more Cybermats, using Toberman's brain as a target...

In the Testing Room, Kaftan points out the mock-up Cyberman's gun; Klieg sets to work disconnecting it with pliers. Kaftan urges him to use the Cybermen's own weapon against them; if they refuse to obey, they will be ▶

»Go On, Telos Another!

SEVERAL SPIN-OFF FICTIONS HAVE DRAWN upon particular aspects of *The Tomb of the Cybermen*. Written by 1980s Cyber Leader actor David Banks, *New Adventures* novel *Iceberg* (Virgin Publishing, 1993) is a prequel of sorts, in which the Seventh Doctor encounters the Controller at the former Snowcap tracking station in the Antarctic, in the year 2006 – long before the events related in *Tomb*. Here, the Cybermen's fixed Co-ordinator gains mobility by borrowing the body of Snowcap officer Bono – and becomes the Controller...

In a rather less serious vein, the comic strip *Junk-Yard Demon II* – written by Alan Barnes, illustrated by Adrian Salmon and published in the *Doctor Who Yearbook* (Marvel Comics UK, 1996) – has the Fourth Doctor falling foul of one Joylove McShane, a gunrunner seeking to reactivate a rusting Cyber-army on behalf of Eric Klieg and the Brotherhood of Logicians.



I'M A GUNRUNNER FREELANCING ON BEHALF OF MR ERIC KLIEG AND THE BROTHERHOOD OF LOGICIANS

Another Cyber-tomb is unearthed, this time on the colony world Cantus, in *Bernice Summerfield and the Crystal of Cantus* (Big Finish Productions, 2006), an audio drama featuring former *New Adventures* companion Bernice Summerfield (Lisa Bowerman). Written by Joseph Lidster, it suggests – in an extremely nasty twist – that infant organs are harvested to produce Cybermats.

BERNICE SUMMERFIELD
AND THE CRYSTAL OF CANTUS
BF
STARRING LISA BOWERMAN

Finally, the original Telos tomb – or 'Master Hibernation Vault' – provides the backdrop for *Cyberman: Telos* (Big Finish Productions 2006), the fourth and final part of an audio mini-series written by latterday Cyberman voice actor Nicholas Briggs. Here, Telos has been destroyed by an asteroid strike – but the Cybermen's reinforced Vault endures, drifting amid the debris...

"Yo, gimme five!" orders the hip and happenin' Cyber Controller.

Callum could never get to sleep at night unless he had his Cybermat to cuddle.

sealed up in their tomb forever. But first, the Doctor will make a "most precise target..."

- The Target novelisation has 'the chill wind from the Cyber-caverns' coming up through the hole Klieg blasts in the wall... 'and creeping up towards it came the first of a swarm of something else: the first of the reprogrammed Cybermats.' The scene continues: 'unseen, the small silver creature crept towards them, pointing its antennae towards the two logicians.' We're not told how Klieg and Kaftan survive their encounter with the Cybermat, but Klieg could easily use his x-ray laser on it. The encroaching Cybermat was dropped from the script prior to recording – perhaps because someone noticed that the Controller hasn't yet ordered the Cybermats to be released!

Meanwhile, the Cybermats are placed on a runway leading up out of the cavern...

Everyone in the control room is asleep – except for Victoria. The Doctor stirs, chiding Victoria for letting him sleep through his watch, due to his being 450 years old. Victoria misses her father, but the Doctor assures her that her memory of him won't always be sad. The Doctor can recall his family when he really wants to; at all other times they "sleep in his mind."

> **'The fight scene – which ended with foam oozing from the chest of a Cyberman – caused quite a controversy on the BBC's *Talkback*...'**

- Music: *Space Time Music* by Wilfred Josephs, performed by the Westway Studio Orchestra.

He settles Victoria down to sleep – but then a Cybermat nudges his foot. The Doctor raises the alarm...

- Shots of the Cybermat crawling over Callum were filmed at Ealing on Thursday 15 July.

More Cybermats appear: the Doctor, Jamie, Victoria, Parry and Callum end up backed against the control board.

- Various means were used to make the Cybermats move: radio control, battery-powered motors... and some were pulled along on string.

The Doctor uses a power cable to make a barrier, generating an electrical field to "confuse their tiny metal minds". The Cybermats curl up and seemingly die.

- Jamie winces when the Doctor describes how he's given the Cybermats "a complete metal breakdown" – but oughtn't the term 'mental breakdown' fly over the head of an eighteenth-century Highlander?

Klieg and Kaftan enter from the direction of the testing room. Klieg levels the Cybergun at the Doctor – and fires.

»EPISODE 4

BROADCAST: 23 SEPTEMBER 1967

Rushing forward to protect the Doctor, it's Callum who's been hit – in the shoulder. Kaftan tells Klieg not to kill any of them; they'll make excellent experimental specimens for the Cybermen. Klieg opens the hatch and calls down: "I wish to speak to the Controller!"

- In dialogue recorded but cut in editing, a Cyberman in the caverns responds to Klieg's call, warning the Controller that Klieg is not to be trusted; the Controller assures his underling that Klieg is not important. Pride comes before a fall, Controller...

Now "prepared", Toberman sits up on a slab. Meanwhile, the Cybermen retreat into their cells to conserve energy...

- ... backwards (!), director Morris Barry having elected to simply run shots from their 'waking' scene in reverse.

The Controller arrives at the top of the hatch, followed by a cloaked Toberman. Klieg allows the energy-depleted Controller access to the Recharging Room once it agrees to release Toberman... and help conquer Earth. Before he goes, the Controller transmits instructions to Toberman...

- Music: *Telergic* by Roberto Gerhard.

Klieg shuts the Doctor, Jamie and Parry behind the door leading to the Recharging Room, where the Doctor agrees to help the weakened Controller into the revitalising 'sarcophagus'. Soon, Jamie has secured the sarcophagus with rope...

- ... acquired from where, exactly? Davis plugs the plot hole in his novelisation: the Doctor, Jamie and Parry cut cables from the walls to coil around 'the great coffin-form.'

The revitalised Controller simply punches his way out – then transmits instructions to Toberman in the Control Room. Revealing a cybernetic right arm, Toberman strikes Klieg down...

- ... using a 'Cyber-chop', as demonstrated in *The Moonbase*.

The doorway leading to the Recharging Room slides open...

- Who opened the door? Toberman was nowhere near the control board at the time.

... disgorging the Doctor, Jamie and Parry, followed by the Controller, who orders Kaftan to open the tomb. She refuses, so the Controller activates the hatch mechanism itself – and kills her with the x-ray laser. The Doctor points out to Toberman what the Controller has done; Toberman picks up the Controller and hurls it against the control board, where it lies inert.

- In fact, Roy Stewart throws a dummy Controller, whose head falls off when it hits the floor – but when the picture cuts to a close-up of the 'dead' Controller, with Michael Kilgarriff in costume once more, his head's back in place!

The Doctor needs to make sure the tombs are secure – and persuades Toberman, cradling Kaftan's corpse, to follow him below. The others fail to notice when Klieg, now awake, takes the laser and steals back down the hatch. The Doctor sets the controls to freeze the Cybermen – but Klieg appears, and resets the mechanism; he dreams of becoming their new Controller. (Upstairs, Hopper enters, announcing that the rocket's fuel system is OK.) Klieg means to give them to the Cybermen for

»FURTHER INFO

DVD

COMPANY BBC Worldwide
YEAR 2002
CAT NO BBCDVD 1032
AVAILABILITY Out now.

VIDEO

COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4772
AVAILABILITY Deleted.

SOUNDTRACK

COMPANY BBC Radio Collection
YEAR 2006
AVAILABILITY Out now.

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1978
BOOK NO 66
BY Gerry Davis
AVAILABILITY Out of print.

SCRIPT BOOK

COMPANY Titan Books
YEAR 1989
EDITOR John McElroy
AVAILABILITY Out of print.

A Cyberman goes off to pick a fight with Toberman...

"parts" – but he's killed by a stray Cyberman. While Jamie helps the Doctor to refreeze the tombs, Toberman wrestles with Klieg's killer, tearing the innards from its chest unit.

- The Toberman/Cyberman fight – filmed at Ealing on Wednesday 14 July – ended with foam oozing from the wrecked chest of the Cyberman (Reg Whitehead). The scene caused a minor controversy, with Kit Pedler called to account for the 'horror' of the scene on the first edition of BBC feedback programme *Talkback*, broadcast the Tuesday after transmission (26 September). In his corner, Pedler had academic Dr Hilda Himmelweit, author of *Television and the Child* – and ten year-old Alan Price, whose letter to *Junior Points of View* (6 October) read: 'One lady criticising *Dr Who* said she was disgusted when she saw the Cyberman killed by the coloured man and all the white liquid oozing out… I am sure the lady would not complain if a man was shot and he had blood oozing out of his body.' Err…

Back in the control room, the Doctor details his plan to electrify not just the main doors, but the hatch and the control board, too – killing anyone who touches them. All except Jamie exit... but the Controller isn't dead, and lumbers after the Doctor and Jamie as they exit the tombs. As the others rush forward with insulating timber, a Cybermat exits the tomb, unnoticed. The Controller shoves on the doors; only Toberman has the strength to push them shut. Simultaneously, he and the Controller receive a fatal shock.

- In *Attack of the Cybermen*, the Cyber Leader (David Banks) informs the [Sixth] Doctor (Colin Baker) that the Controller was not destroyed – "merely damaged." Indeed, the Controller (Kilgarriff again) is plotting to undo the destruction of Mondas, by means of a stolen time vessel…

Hopper calls Parry back to the rocket.

- Up until rehearsals, the story was to have ended in extraordinarily downbeat fashion here, with Parry's cowed farewell to the Doctor: "I'm sorry it had to end [like this] –"/"I know. I know…" (This ending is retained in Davis' novelisation.)

"That really is the end of the Cybermen, isn't it?" asks Jamie. Yes, the Doctor assures him: "On the other hand, I never like to make predictions." As the Doctor, Jamie and Victoria depart, the last Cybermat glides forward...

- The surviving Cybermat was a last-minute idea, similar to the not-dead Dalek glimpsed at the end of *The Power of the Daleks* and the seemingly-destroyed Emperor Dalek's lights reactivating amid the chaos of the conclusion of *The Evil of the Daleks*. Not that it seemed there was any danger that *Evil* and *Tomb* marked the final end for the Daleks and the Cybermen: early in December 1967, the BBC asked Dalek creator Terry Nation for permission to feature both monsters in the same serial. A few days later, with said permission refused (it'd be 39 years before the monsters met, in *Army of Ghosts/Doomsday*), Kit Pedler was asked to develop another adventure for the Cybermen and their Cybermats, broadcast as *The Wheel in Space* (1968).

He's found him! But Toberman discovers the Cyberman's weakness and tickles him under the armpits.

» Where else have I seen...?

CLIVE MERRISON

(1945-) Jim Callum Other *Doctor Who* appearances *Paradise Towers* (1987) as Deputy Chief Caretaker. TV appearances include *Counterstrike: King's Gambit* (1969) as Idris Evans; *Space Precinct: Takeover* (1995) as Damon Reseda; *The Tomorrow People: The Living Stones* (1995) as General Beaumont-Savage; *Lexx: Bad Carrot* (2001) as Professor Shnoog. Film appearances include *The History Boys* (2006) as The Headmaster.

CYRIL SHAPS

(1923-2003) John Viner Other *Doctor Who* appearances *The Ambassadors of Death* (1970) as Dr Lennox; *Planet of the Spiders* (1974) as Professor Herbert Clegg; *The Androids of Tara* (1978) as Archimandrite. TV appearances include *Quatermass II: The Destroyers* (1955) as Control Assistant; *Danger Man: Colonel Rodriguez* (1960) as Pietro/*The Hired Assassin* (1961) as Luis; *Out of the Unknown: Too Many Cooks* (1966) as Dr Duval; *Department S: A Fish Out of Water* (1970) as Esplin; *Randall and Hopkirk (Deceased): Somebody Just Walked Over My Grave* (1970) as Dr Cholmond; *Jason King: A Thin Band of Air* (1972) as Jean Cazette; *The Persuaders!: The Ozerov Inheritance* (1972) as Professor Ganguin; *Porridge: The Harder They Fall* (1975) as Jackdaw; *Play For Today: Bar Mitzvah Boy* (1976) as Grandad Wax; *Into the Labyrinth: Cave of Diamonds* (1981) as Kadru; *Hammer House of Mystery and Suspense: Tennis Court* (1986) as Magnusson; *Dark Season* (1991) as Mr Polzinski. Film appearances include *The Spy Who Loved Me* (1977) as Dr Bechmann; *The Pianist* (2002) as Mr Grün.

GEORGE PASTELL

(1924-76) Eric Klieg TV appearances include *Danger Man: The Colonel's Daughter* (1964) as Petel; *Out of the Unknown: No Place Like Earth* (1965) as Major Khan; *The Avengers: Honey for the Prince* (1966) as Arkadi; *The Champions: Operation Deep-Freeze* (1968) as Col Santos; *Department S: The Treasure of the Costa Del Sol* (1969) as Camilo Garria/*Who Plays the Dummy?* (1969) as Sarrat. Film appearances include *The Mummy* (1959) as Mehemet Bey; *The Stranglers of Bombay* (1960) as High Priest of Kali; *Konga* (1961) as Prof Tagore; *From Russia with Love* (1963) as Train Conductor; *The Curse of the Mummy's Tomb* (1964) as Hashmi Bey.

AUBREY RICHARDS

(1920-2000) Professor Parry TV appearances include *The Avengers: Game* (1968) as Professor Witney; *Doomwatch: The Red Sky* (1970) as Bernard Colley; *I, Claudius: Queen of Heaven* (1976) as Varro.

GEORGE ROUBICEK

(1935-) Captain Hopper TV appearances include *The Avengers: The White Dwarf* (1963) as Luke/*Invasion of the Earthmen* (1968) as Grant; *The Champions: Reply Box No. 666* (1968) as Semenkin. Film appearances include *You Only Live Twice* (1967) as Astronaut – American Spacecraft #2; *The Spy Who Loved Me* (1977) as Stromberg One Captain.

ROY STEWART

(1925-2008) Toberman Other *Doctor Who* appearances *Terror of the Autons* (1971) as Tony the Strong Man. TV appearances include *Adam Adamant Lives!: Beauty is an Ugly Word* (1966) as Weightlifter/*The Basardi Affair* (1967) as Guard; *The Avengers: Have Guns – Will Haggle* (1968) as Giles; *Sir Arthur Conan Doyle's Sherlock Holmes: Wisteria Lodge* (1968) as Mulatto; *Doomwatch: Spectre at the Feast* (1970) as Negro; *I, Claudius* (1976): *What Shall We Do About Claudius?/Waiting in the Wings* as Sentor. Film appearances include *Twins of Evil* (1971) as Joachim; *Live and Let Die* (1973) as Quarrel Jr.

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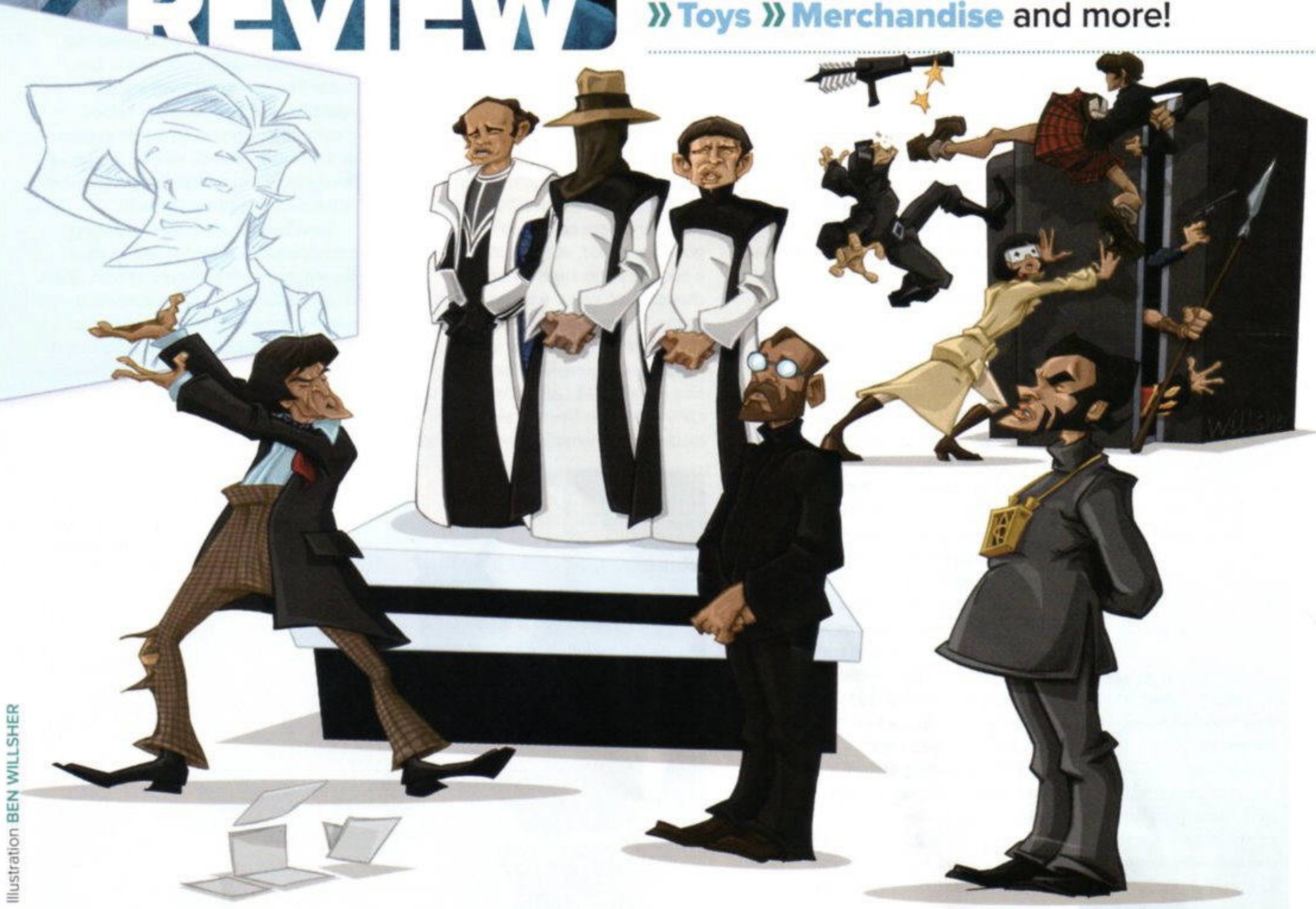


Illustration BEN WILLSHER

» The War Games

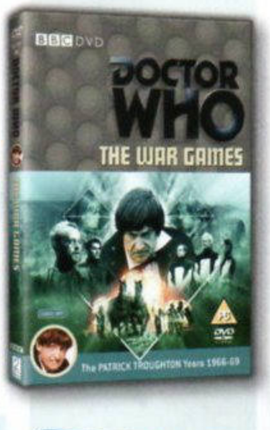
DVD 2|entertain

Starring Patrick Troughton, Frazer Hines, Wendy Padbury, Philip Madoc **Writer** Terrance Dicks and Malcolm Hulke **Director** David Maloney **RRP** £24.46

THE WAR GAMES IS AN EXCEPTIONAL *Doctor Who* story, with an exceptional opening episode. It certainly doesn't hang about. The TARDIS arrives in the midst of the First World War, and the Doctor, Jamie and Zoe are immediately swept into the maelstrom. Dodging a barrage of heavy artillery, they're picked up by plucky ambulance driver Lady Buckingham ("I say! Are you alright?"), captured by German troops ("Hände hoch!"), before being rescued by Lieutenant Carstairs of the British Army ("I say, who are those people?"). And this is all within the first three-and-a-half minutes. In the eighth minute – we're now behind the British lines – we have our first, stunning twist. The first of many stunning twists. Sinister General Smythe is online and Skype-ing in his bedroom. Flippin' 'eck. It makes your mind stand on end. Is he from space? The future? If neither, he really should hurry back to Blighty and file a patent application. By the end of Episode One, the Doctor has been convicted of espionage in a sham court martial, and dragged before a firing squad. There's a crack of gunfire. Roll credits. And breathe.

1984's *The Caves of Androzani* is rightly lauded as one of the greats. But here's its first episode, 15 years early: the same plot beats, the same panicky feeling in your stomach as events slip so completely from the Doctor's control, the same astonishing cliffhanger. Like *Caves*, it's handled by an outstanding *Doctor Who* director; again, one of the greats. David Maloney's location work looks like excerpts from a feature film. In studio, his cameras creep and swoop across some of *Doctor Who*'s best-ever sets. Maloney's particularly creative with reverse angles as Smythe and his fellow villains spit vitriol via their webcams. And he's lining up all these clever shots in something close to real time, with only around 90 minutes to record a complete episode. It's an astonishing achievement.

Through the commentary and documentary on this disc, *The War Games*' co-writer Terrance Dicks can't stop putting himself and his serial down. "You can pick it up at any time in the next three hours, and nothing much will have happened," he says mournfully. ▸



PICK OF THE MONTH!

ALSO INSIDE!

Planet of the Spiders 62

» 'Elisabeth Sladen really knows her subject...'

The Angel of Scutari 64

» 'Everybody in the cast plays to their strengths...'

The Stealers from Saiph 64

» 'There's more to Romana than meets the eye...'

» Doctor Who and the Planet of the Spiders

Talking Book BBC Audio
Written by Terrance Dicks
Read by Elisabeth Sladen
RRP £17.61

ELISABETH SLADEN, WHO READS this Third Doctor swansong story, really knows her subject. The fact that she played Sarah Jane Smith in the 1974 TV original helps, of course, but surely it's Sladen's continued association with *Doctor Who*, and the number of times she may have seen clips or re-watched the story, that informs such pitch-perfect, icy recreations of the spiders' voices and the human settlers of the planet Metebelis Three.

First published in 1975, *Planet of the Spiders* is one of a large number of *Doctor Who* novelisations that were written when memories of the original stories were fading but before the arrival of commercially available videos. For some, the novelisation almost became the 'official' telling of the story, and readers might have thought the atmospheric scene-setter – in which former companion Jo Grant, deep in the Amazon basin, sends the Metebelis Crystal back to the Doctor – was seen on television. It's a shame that it wasn't, as it emphasises the story's 'end of era' feeling and, in light of today's series, feels terribly modern.

At times, the story – about a race of giant spiders, their intellects expanded by Metebelis Crystals, plotting to conquer Earth – seems almost incidental to the one that surrounds the Doctor, whose rampant ego and arrogance is what the story eventually ends up criticising. Looking into the returned Crystal, the Doctor sees the face of his old Time Lord teacher and the fears he's about to face. The combination of Sladen's reading, Simon Power's always spot-on classy music and Dicks' prose gives the moment a genuine chill, and it happens enough to arguably make this reading more effective than the 'real' thing.

VANESSA BISHOP

◄ "It's *Doctor Who*'s only ten-part story... Please God, may it never be done again." We're charmed by Dicks' humility, as ever, but he's completely wrong. Nothing much happens? What nonsense. Whole seasons of *Doctor Who* have passed with less incident than this one story. Every episode delivers a new twist, with the ground prepared by subtle clues that flatter our intelligence. The Doctor is saved from that firing squad by a rogue shot from a sniper. It goes unmentioned, but isn't that a hat from the American Civil War he's wearing? The tall box that arrives in Smythe's room makes the sound of a TARDIS. A bloody TARDIS!

Soon, we're racing through different wars, learning that humans from across history have been jumbled up together as part of an alien plan to form an army of galactic conquest. Again, it feels like a movie: Roman soldiers thunder towards us on a chariot, Jamie is hunted down by Confederate soldiers on horseback. Even today, with its budget of millions, *Doctor Who* rarely delivers such spectacle. And then the tale twists *again*, as we find ourselves in the command centre of this insane battlefield, and *again*, when the War Chief and the Doctor make eye contact. The shock of their mutual recognition strikes the story like lightning.

With the cunning born of true genius, the writers then keep the War Chief and the Doctor apart for nearly four episodes, and we ache for their confrontation. When it comes, the Doctor is still and sure. The War Chief, in a wonderful display of restrained camp by Edward Brayshaw, seems at first to be almost flirting with him. It's more interesting than any conversation we ever see between the Doctor and the Master. The Master is never in doubt of his own superiority, but the War Chief is a weak man who's found strength only by hiding among bullies. He speaks of his desire for power, but only really wants the Doctor's approval. Patrick Troughton effortlessly takes our hero from errant schoolboy to disappointed father, as the War Chief comes to sound like a child caught in a lie. It's a sublime scene.

'The Second Doctor's demise is the scariest regeneration of all...'

The closing two episodes bring the biggest shock of all, with the Doctor brought to heel by the Time Lords, and finally obliged to explain what he's all about, what he stands for. The recent DVD release of *The Deadly Assassin* means it's fresh in our minds, so we can again ponder the Doctor's relationship with his own people. And I maintain my view that the Time Lords of *The War Games* are the more interesting, for the simple fact that they throw the Doctor's morality into sharper relief. One imagines it would have been easy, self-indulgent even, for our hero to leave the Gallifrey of *The Deadly Assassin* – a dull planet of fusty, unimaginative old men. Instead, here we have a Doctor who, by escaping into the universe to fight tyranny, also made a personal sacrifice. He's given up a kind of utopia out of a burning need to do what is right.

The Doctor's trial ends not with punishment, but complete acquittal. Bowing to his argument, the Time Lords send him where he can do the most good. As a child, watching this story on a bootleg video, I was bitterly disappointed with the regeneration scene. Having lived through *Logopolis* and *Androzani*, this climax seemed absurd and incomplete. But looking again now at the detail, I appreciate how truly chilling it is. The Doctor's skin seems to blacken, as if burning. When he spirals away into oblivion, his hands desperately clutch at an empty space where his head should be. Far from being absurd, it's the scariest regeneration of them all. It's also *Doctor Who*'s finest cliffhanger, at the end of perhaps *Doctor Who*'s greatest adventure.

And so, my last remarks go out to Terrance Dicks, should he be listening... Terrance, you're my hero. You deserve an OBE, a knighthood. But if you truly feel *The War Games* should come with an apology, then you also deserve a slap.

» DVD Extras

Kneel in gratitude before the Restoration Team. All hail the inventors of VidFIRE. This fresh print of *The War Games* dazzles with its beauty. A whole third disc of extras offers something for everyone. And while this review will offer some constructive criticism; it's important to be clear on one point. A first class *Doctor Who* adventure, combined with labour-of-love restoration and excellent bonus material make this the best *Doctor Who* DVD yet. Thank you, 2entertain.

War Zone, the production documentary, is a smart piece of work, and as with *The Deadly Assassin*, everyone is full of praise for David Maloney. On that DVD we learned that Maloney's daughter once saved Tom Baker from drowning. Here we are reminded that his young son helped choose the battles to be fought in each of the zones. What an athletic, educated family! We should surrender government of the country to them forthwith.

Jane Sherwin is the most charming interviewee, recalling her role as Lady Buckingham with great enthusiasm. She's equally adorable on the commentary, which is more than can be said of her former husband Derrick, the producer of *The War Games*, who whines a catalogue of petty criticisms through the whole thing. At first you feel it's a pity that he fails to appreciate the excellence of his own work, but soon you're praying for him to just bugger off if he's finding it such a terrible chore. Over on the documentary, he has the look of Steven Moffat's curmudgeonly uncle.

Lady Buckingham and Lieutenant Carstairs try to work out where they *really* are...

Time Zones promises 'the truth behind *The War Games*', and invites a likeable gang of historians to explain the background to the conflicts depicted in the serial. It's well made, but shows poor taste by illustrating descriptions of the horror of the Somme with footage from a *Doctor Who* serial. While they remind us that 20,000 young men were slaughtered by machine gun and mortar fire in one day, it's wrong to cut to a series of squibs let off by the BBC visual effects department on a Brighton landfill.

Stripped For Action, looking at the *TV Comic* adventures of the Second Doctor, is another first class addition to the series, with enthusiastic contributors paying tribute to the crackpot creativity of these 60s strips. This is a unique take on *Doctor Who*, where our hero spends his idle hours inventing mechanical housemaids and indestructible cars, and defeats wily Quarks with little more than the weapons in his utility belt. And as Doctorly catchphrases go, "Die, hideous creature – die!" is some way from "Sorry. I'm so sorry." The stories may be wild, and artist John Canning's pan-faced hero may look like he's been chasing parked cars, but no illustrator since has come as close to capturing the fundamental energy and eccentricity of *Doctor Who*. This all-too-

Has the Doctor played his last card?

brief programme pays him just tribute, and one is left praying for the day when the economics of *Doctor Who* publishing allow his work to be reprinted in a series of suitably lavish volumes.

Also from producer Marcus Hearn is *On Target*, the first in a new series looking at the beloved *Doctor Who* novelisations of the 1970s and 80s. Again, fans warmly salute a creative genius – in this case author Malcolm Hulke, co-writer of *The War Games* – but the documentary struggles to find a suitable way to communicate the richness of his work to the viewer. Actors read well-chosen excerpts from his novels, but accompanied by jarring montages of clips from the original TV episodes, which serve only to undercut the key point that Hulke's characters are more vivid and real in his books. A description of the scarred Butler from *Doctor Who and the Dinosaur Invasion* is matched to footage of the distinctly dapper Martin Jarvis from the telly original, and the disparity chafes the brain. In future instalments, perhaps commissioned artwork would help convey the vivid imagery of these books. Certainly, it's essential if the series ever reaches Pip and Jane Baker's work. One highlight of the *Terror of the Vervoids* novelisation – 'The Commodore was unable to suppress a small grin at Mel's cheeky parting crack' – is a subject upon which all the ingenuity of Adrian Salmon must be brought to bear.

Shades of Grey – a look at pre-1970 television – is a series of disconnected anecdotes on a subject that deserved to be covered in greater depth. It's also vaguely patronising. "Looking back, it's tempting to write off black-and-white television as one generic whole," claims the voiceover. No it isn't. I don't feel remotely tempted. But if you have a friend with fond memories of *Quatermass the Wonder Horse*, then this documentary is for them. "But what was the legacy of 1960s *Doctor Who*?" ponders our narrator. Oh, I don't know. 1970s *Doctor Who*?

Talking About Regeneration is great fun. Fan commentators and actors discuss this most tumultuous of *Doctor Who* events, offering observations raging from the sage to the cheekily flippant. However, while one can't argue with Joseph Lidster's remarks that Hartnell's regeneration "must have seemed so mad at the time," and that it "must have been astonishing for a kid watching [Eccleston's demise]," one is left wishing that a suitable 53-year-old and 14-year-old had been invited to share a first-hand reaction to the death of their Doctor. After all, the most important aspect of regeneration is our powerful emotional response to it. Kate O'Mara (the wretched Rani) makes an unexpected guest appearance, and it's cute how the camera shies from the close-up used for the other contributors. Very chivalrous.

Devious – a fan-produced video drama that roped Jon Pertwee into a crackers tale linking *The War Games* to *Spearhead from Space* – is too cute and well-meaning to face criticism here. Having once watched a version of this for a **DWM** feature back in the day, I was disappointed to find this presentation has modern CG effects slathered over it, which detract from its homespun charm.

I've reserved comment on the best until last. Martin Wiggins' production notes on the second subtitle track must stand as the finest extra ever to grace a *Doctor Who* DVD, full of information, insight and droll wit. It brings the story to life in so many different ways, with the best bit in Episode Seven, as the subtitles talk us through the movements of the cameras across the set over the course of a couple of scenes. That may sound dull, but it really, really isn't. With info text switched on, you feel like you're watching the story for the very first time. And that's a superlative achievement.

GARY GILLATT

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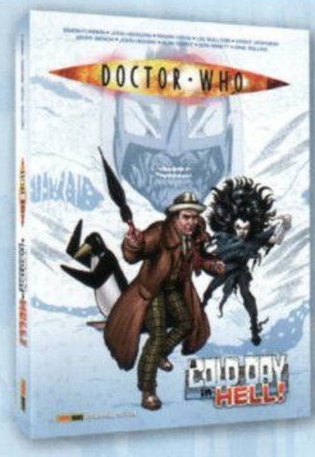
Art by John Ridgway, Bryan Hitch *et al* RRP £15.99



THE FIRST VOLUME OF SEVENTH Doctor comic strips represents a period of change and experimentation in the history of the comic strip. Newly-appointed comic strip editor Richard Starkings' opinion was that the strip should reflect the television series more, both in tone and its production, so just as each TV story had a different writer and director, so should each strip have a different writer and artist.

This collection features 11 stories that, over the course of their adventures, see the Doctor bid a sad farewell to long-term companion Frobisher (*A Cold Day in Hell!*), encounter old foe the Meddling Monk (*Follow that TARDIS!*) and save the life of a stranded alien sea creature (*Culture Shock!*). Undoubtedly the most memorable story is the multi-Doctor adventure *Planet of the Dead*, published to coincide with the TV series' 25th anniversary and featuring all six of the Doctor's previous incarnations, plus a gallery of old companions who are all instantly recognisable through artist Lee Sullivan's skill at capturing a strong likeness.

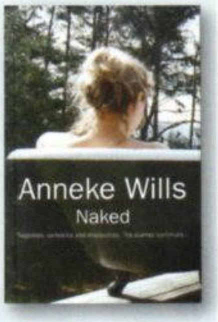
Whether Starkings' approach really does reflect the TV series, though, is open to debate. On one hand, the wildly different stories and artistic styles do capture the 'knockabout' 'don't know what you're going to get next' feel of the Seventh Doctor's first two seasons, and stories like *Echoes of the Mogor!*, a creepy *Aliens*-style story, and *Claws of the Klathi!*, an enjoyable Victorian mystery set around the Great Exhibition of 1851, would have certainly felt familiar to fans of the series from the 1970s. On the other, while the Sixth Doctor's comic strip persona travelled with both Peri and Frobisher, the Seventh travels largely alone, and introducing characters that were running in other Marvel publications at the time, such as the bounty hunter Death's Head (*The Crossroads of Time*) and the gangster-like Sleeze Brothers (*Follow that TARDIS!*) only seem to push things in the opposite direction, and make the strip the equivalent of the TV Doctor running into the characters from *Red Dwarf*.

The collection has an informative introduction from Starkings, plus a seven-page commentary from former **DWM** editor John Freeman and many of the contributing writers and artists. The love for their subject shines through. The only thing that could have possibly made any of the artists happier would have been if Sylvester McCoy had a face that was a bit easier to draw.

VANESSA BISHOP

> **'The love the writers and artists have for *Doctor Who* shines through...'**

» Naked



Paperback Hirst Books
Written by Anneke Wills
RRP £11.99

THE SECOND VOLUME OF ANNEKE Wills' autobiography might, at first glance, seem to be of less interest to *Doctor Who* fans. This, however, is not the case. Starting in 1971, her time as companion Polly to the first two Doctors is long past. Leaving acting behind, she focuses on her quest for spiritual guidance, travelling to India to become a disciple of the spiritual leader Bhagwan Shree Rajneesh, and keeping up her meditations and search for 'other states of being' as she becomes part of an artist's community in Canada, and then a designer and gardener in California.

Her fearlessness at embarking on drop-of-the-hat adventures to far-off places is to be admired, and so is her drive – she sets up art and meditation centres and with an energised group of Bhagwan followers, converts two buses as a commune-on-wheels for a trip back to India. When the world of *Doctor Who* fandom finally enters her life in the early 1990s, she's amazed that anyone remembers her at all (an attempt to enrol her in the twentieth anniversary Special *The Five Doctors* failed because nobody could find her!) and she becomes intoxicated with everyone's love for the show.

Early on, the writing rings with some tangible guilt that she's away from her family and pursuing her own ideas so much, and the book takes no prisoners in bringing new readers up to speed. You'd have to read Volume One, *Self-Portrait*, to figure out why she views Joan Collins as her old enemy and why her marriage to actor Michael Gough (all over by the late 1970s) was so bumpy and untrusting. Although the author's wish to capture the detail and emotion of every moment can sometimes be quite dizzying, Anneke's blunt and open style evokes a certain hold and *Naked* repeats Volume One's success as a life story you can't put down.

VANESSA BISHOP

The Stealers from Saiph

DOCTOR WHO
THE STEALERS FROM SAIPH
THE AUDIO ADVENTURES OF DOCTOR WHO

Audio Drama Big Finish
Starring Mary Tamm
Writer Nigel Robinson
RRP £8.99

IT'S 1929, AND ROMANA IS holidaying on the shores of the Mediterranean alongside an upper-class Englishman, a crusty professor, a wealthy industrialist, an aging astrologer and various bright young things. There's champagne-sipping on yachts and jaunts to view the cave paintings the professor has discovered. It's all terribly jolly and very Agatha Christie – especially when there seems to be a petty thief at large, stealing small pieces of jewellery and the like. However, when the Doctor points out that the cave paintings are of alien beasts from the Saiph system and Madame Arcana warns that the stars have not been shining properly for a century, Romana begins to suspect there is something very wrong.

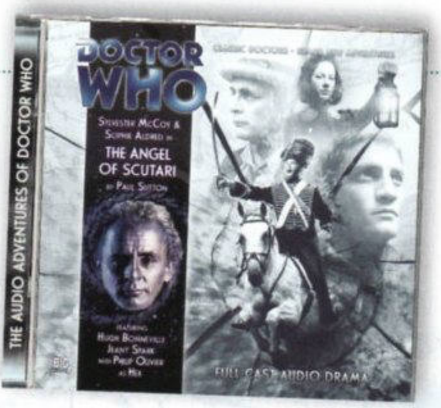
Performed entirely by Mary Tamm, this *Companion Chronicle* is the first audio play from Big Finish to properly feature the original Romana on her travels with the Doctor, and it's very true to the character. Initially coming across as a slightly dull – if glamorous – academic, there is more to her than meets the eye: even if she lacks wisdom she's smart enough to work out a lot of this without the Doctor's assistance. Tamm is as good as ever, and voices the other characters well, although her Tom Baker impression is almost as sweet as Louise Jameson's.

The play itself is robust: the monster is memorably nasty, as is its heinous plan, though apparently owing something to *Fury from the Deep*. As the Doctor and Romana take the role of Golden Age detectives, there's also a strong narrative drive to this – less a case of things just happening to string out the plot as the leads uncovering clues that gradually reveal the truth. Because it just gets on and tells a very solid story without many fireworks, this is unlikely to top many polls – which is a shame because *The Stealers from Saiph* is immensely satisfying stuff.

MATT MICHAEL

The Angel of Scutari

Audio Drama Big Finish
Starring Sylvester McCoy, Sophie Aldred, Philip Olivier **Written by** Paul Sutton **RRP** £14.99


THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
SYLVESTER McCOY & SOPHIE ALDRED in
THE ANGEL OF SCUTARI
by PAUL SUTTON
FEATURING HUGH BONNEVILLE JEANY SPARK with PHILIP OLIVER as HEX
FULL CAST AUDIO DRAMA

THE CRIMEA, 1854: A BLOODY WAR rages between Britain and Russia. Cannons pound incessantly, ships sink, cities are besieged and thousands of men lie dying in agony in makeshift field hospitals without even basic hygiene. Arriving in this nightmare, Hex has the opportunity to put his medical training to good use, while the Seventh Doctor and Ace become embroiled in plots and counter-plots that threaten to make them two more casualties of war.

Back in the 1970s, historical dramas were like *Elizabeth R*: stately, educational and in many ways as alien as a visit to another planet. The past was another country where they really did do things differently. These days it's *The Tudors*, and everything's like *EastEnders* except with funny clothes and marginally more beheadings. Listening to the play there's a sense that the writer has taken this to heart: with two real-life historical celebrity guest stars, a plot that separates the TARDIS crew across time zones and at times bewildering jumps between strands, sometimes it seems that *The Angel of Scutari* is doing all it can to make up for not having any aliens or spaceships.

In some ways, that's not a bad thing: historical stories can sometimes leave the time travellers marginalised – witnesses rather than players. Writer Paul Sutton gives us something that throws the TARDIS crew into the heart of the action, and builds momentum by having the Doctor and Ace's actions in one time zone having a direct impact on Hex in another. Because it leaps so rapidly between the separate adventures of each regular, there is never any danger of longueurs. And while it's true that had this been told more conventionally it would have been pretty undemanding is to miss the point: this is about destiny and duty, choices and consequences, so it makes perfect sense to adopt a more circuitous storytelling technique.

However, it is fair to say that given it features both Tolstoy and Florence Nightingale, the play doesn't make the best use of its assets. Tolstoy comes across as slightly wet, and Nightingale is feisty but prim and spends most of her time praying rather than tending to the sick. Hex's excitement at meeting his inspiration is therefore somewhat blunted. None of this is the fault of the actors, but of a script that doesn't really seem entirely sure what to do with them.

That's in stark contrast to the regulars, who all get a very decent slice of the action. *Enemy of the Daleks* ended with Hex unsure of his role in the TARDIS crew, so having him land in a place and time where he is almost the only person who can help starts to restore his confidence. Ace manages to seduce Tolstoy and stage daring escapes, while the Doctor does his usual trick of pulling a few strings to get what he wants. Admittedly this doesn't push the characters into unexplored territory, but it means everyone plays to their strengths. Ending on a cliffhanger, which may not be resolved anytime soon, *The Angel of Scutari* is not perfect, but its charms outweigh its flaws. **MATT MICHAEL**

The Scapegoat

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Samantha Bond, Clifford Rose **Written by** Pat Mills **RRP** £10.99

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PAUL McGANN and SHERIDAN SMITH in
THE SCAPEGOAT
by PAT MILLS
SAMANTHA BOND CHRISTOPHER FAIRBANK CLIFFORD ROSE and PAUL RHYS
FULL CAST AUDIO DRAMA

BACK IN THE 1980S, *DOCTOR WHO* producer John Nathan-Turner christened a category of *Doctor Who* stories 'oddball' – which essentially meant that they were different from the norm: quirkier and more fantastic, and generally a bit strange. Had he been responsible for *The Scapegoat*, chances are he would have announced it as an 'oddball', and probably cast a *grande dame* of the theatre in the role of Mother Baroque.

The Eighth Doctor and Lucie have arrived in Nazi-occupied Paris accidentally, as the Doctor was trying to steer a course to the *Moulin Rouge* so that Lucie could play at being Nicole Kidman. Instead, she finds herself in the Theatre des Baroque where she is press ganged into performing on stage alongside Max Paul, star of thousands of Grand Guignol shows. Meanwhile, the Doctor is arrested by the Gestapo, who believe him to be the pilot of an experimental RAF aircraft, and not only has to escape their clutches but also find the TARDIS, which has suddenly started to blend in with its surroundings. And all these events are somehow linked to a race of goat-headed aliens led by the bitingly sarcastic Mother Baroque.

At first, to Lucie, all of this seems like a bit of fun. Onstage in front of a packed audience and with no idea of her lines, Lucie plays the role of an aristocrat bound for the guillotine for laughs. However, once Max's character swaps places with hers the play – and the audio story itself – starts to get darker. For Max, these tortures and executions are for real, and the true meaning of the story title starts to become horribly clear. The second episode is notably darker, the ghoulish humour of the first part becoming pitch black later on.

The cast largely gets this right – Sheridan Smith is as good as always as she plays Lucie's gradual realisation that this isn't just for fun, her compassion for Max and her distress at the bizarre culture of the Baroque. The Doctor gets to run rings around the Gestapo, escape from under their noses and confront the Baroque from the moral high ground. And while Clifford Rose as Major Treptow is underused, and Samantha Bond as Mother Baroque is basically being *The Sarah Jane Adventures*' Miss Wormwood, both actors are so brilliant in their roles that this hardly matters.

The problem with the play is that it doesn't quite hang together as well as it should. The Theatre des Baroques is a memorably grotesque setting, and there's mileage in occupied Paris, but the two never seem to converge effectively. It shouldn't be difficult to find parallels between the Baroque and the Nazis – who never had problems finding scapegoats – but these aren't brought out in the audio. Instead, the Nazis feel like they've been introduced to keep the Doctor out of the onstage action, and provide some fodder for the climax. As a result, *The Scapegoat* is entertaining but ends up feeling one draft away from the finished article. **MATT MICHAEL**

> **'Both Clifford Rose and Samantha Bond are brilliant in their roles…'**

WIN DOCTOR WHO GOODIES!

All the latest *Doctor Who* CDs and DVDs could be yours – just by answering a few simple questions...

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DOCTOR WHO
THE BLACK GUARDIAN TRILOGY
MAWDRYN UNDEAD
TERMINUS
ENLIGHTENMENT

Available on DVD from 10 August is *The Black Guardian Trilogy*, a box set featuring the Fifth Doctor stories *Mawdryn Undead*, *Terminus* and *Enlightenment*. The set is choc-full of extras, including a brand new edit of *Enlightenment*! Thanks to 2entertain, we've **FIVE** copies to give away, worth £39.14 each. Just tell us the correct answer to this star-studded poser to be in with a chance to win:

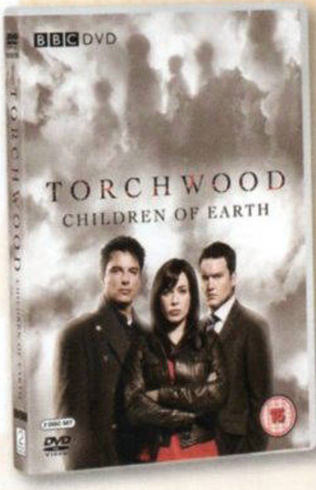
Guest stars who feature in *The Black Guardian Trilogy* include:

a) Nicholas Courtney, Liza Goddard and Leee John
b) Courtney Pine, Lisa Bowerman and John Lee
c) Courtney Love, Liza Minnelli and Tony Lee

Call **09011 542 221** to enter, or by post, with this dreadfully throaty cackle at the start of the **DWM** address: "NYA-HA-HA-HA!"

WIN! Torchwood: Children of Earth DVD!

Available on DVD from 27 July is *Torchwood: Children of Earth*, the third series of the *Doctor Who* spin-off. Starring John Barrowman as Captain Jack, Eve Myles as Gwen Cooper and Gareth David-Lloyd as Ianto Jones, this five-part epic sees the Torchwood team tested to the limit as their world collapses into chaos. 2entertain has given us **FIVE** copies to give away (worth £29.35 each!) to lucky readers who can answer this question of identity:



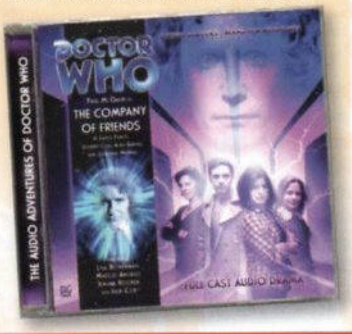
Peter Capaldi's character in *Children of Earth* shares the name of a *Doctor Who* comic strip companion. But is it...

a) Mr Frobisher
b) Mr Majenta
c) Mr Johnandgillian

Call **09011 542 222** to enter, or send us your entry by post, remembering to put these words at the start of the **DWM** address: "I WOULD NOT MIND BEING UNCLE TERRORIST!"

WIN! The Company of Friends CD!

Available this month to download or buy on CD is a collection of four brand new audio adventures for the Eighth Doctor, *The Company of Friends*, featuring companions Bernice, Fitz, Izzy and Mary Shelley! Thank to Big Finish, we've **FIVE** CD copies to give away, worth £14.99 each. Answer this novel question correctly and you could be a winner!



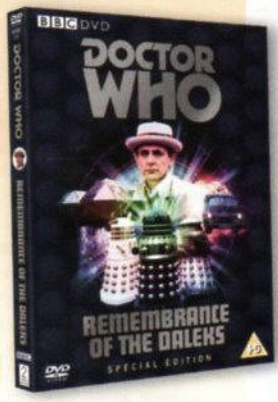
Mary Shelley wrote a book called...

a) Frankenstein
b) Frank-N-Furter
c) Frankandpatbutcher

Just call **09011 542 226** if you want to enter, or by post, remembering to put this dramatic proclamation at the start of the **DWM** address: "IT LIVES!"

WIN! Remembrance of the Daleks DVD!

A Special Edition DVD of *Remembrance of the Daleks*, featuring extras previously unavailable outside of the *Davros* box set, is now available from 2entertain. We've **FIVE** copies to give away, worth £19.56 each, to lucky readers who can correctly answer the following question:



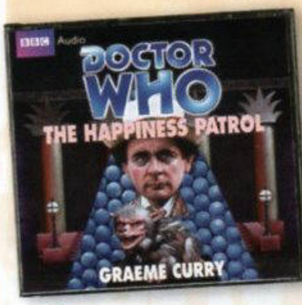
What did the Doctor leave behind at a London undertakers in 1963?

a) The Hand of Omega
b) The Knees of Omega
c) The Boomps-a-daisy of Omega

To enter, call **09011 542 225**, or enter by post, remembering to put these generous words at the start of the **DWM** address: "UNLIMITED RICE PUDDING!"

WIN! The Happiness Patrol CD!

The Happiness Patrol by Graeme Curry, the delicious Seventh Doctor adventure from 1988, is now available as talking book. Read by Rula Lenska, you can get the story as both a download and on CD. Thanks to BBC Audio, we've **FIVE** copies of the CD, worth £17.61 each, to give to readers who can solve this sticky problem:



What lethal form of confectionary does the Kandy Man use to dispatch Killjoys?

a) Deadly jelly babies
b) Fondant surprise
c) Great jumping gobstoppers

To enter, call **09011 542 224**, or by post, putting these fruity words at the start of the **DWM** address: "STRAWBERRY! DELICIOUS!"

WIN! The Ambassadors of Death CD!

The soundtrack to the 1970 Third Doctor adventure, *The Ambassadors of Death*, is available from 6 August to download and on CD for £16.62. We've **FIVE** copies to give away, thanks to BBC Audio, to lucky readers who can answer this vital question:

BBC AUDIO
DOCTOR WHO
THE AMBASSADORS OF DEATH
BBC TELEVISION SOUNDTRACK

What do the Ambassadors need to survive?

a) Radiation
b) Lubrication
c) Dedication, dedication, mmm-hmm, dedication – that's what they need

To enter, call **09011 542 223**, or by post, remembering to put these patriotic words at the start of the **DWM** address: "IT'S MY MORAL DUTY!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 23 July and close at midnight on Wednesday 19 August 2009.
Service Provider: Eckoh, Herts, HP3 9HN

BY POST: Send to **Doctor Who Magazine 411**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 19 August 2009.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

WHO ON EARTH IS...

Live from Australia, Jo Grant's alter ego reveals what became of the unholiest of unions...

Katy Manning

Hello, Katy. How are you?

"I'm good, thank you, darling. It's a pleasure to talk to you."

It's one in the morning here in England...

"Well, it's ten in the morning in Australia. Can you give me two seconds to put my sweater on? I'm freezing. Hold on... God, that's better. If anyone ever tells you that we don't have winter in Sydney, they're lying. But I like the cold. That's why I'm moving back to England, for good, at the end of this month. I'm really looking forward to it."

You moved to Oz in the late 1970s. Have you been a good ambassador for the UK?

"They think I'm bonkers. In England, people don't consider my energy to be as demented as they do over here. But I've always been homesick for England. I moved to Australia originally because of my children [*her premature twins, Jonathon and Georgina*], who were really, really not well. Very frail. Underweight. Constantly sick and in hospital. But now I've reached the stage where I need to go where I want to be, not where I have to be."

Anything about moving back that you're not looking forward to?

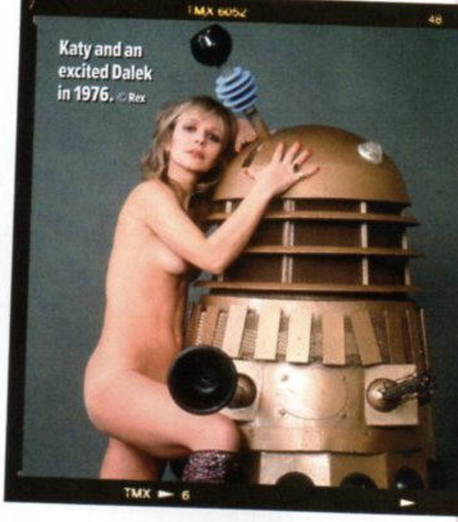
"[Laughs] Ooh, what have you got?"

Our tenth series of *Big Brother* is still rumbling on.

"Actually, I don't mind *Big Brother*. I might watch the highlights. The one I like is *I'm a Celebrity... Get Me Out of Here!*. I would love to do that. You could stick me in the jungle with anybody. I like doing extreme things. I did a bungee jump a few years ago. I haven't skydived yet, but I'm desperate to give it a go."

Let's talk about *The Mists of Time*, the latest *Companion Chronicles* audio story – which, as of this issue, DWM readers can download for free! Did you take much persuading to return to the role of Jo Grant?

"I kept refusing, for a long time. It's been 925 years! [Laughs] I didn't want to bring her back, but [audio producers] Big Finish are very persuasive – and not in a financial way. They come up with terrific ideas. I did my first Jo Grant audio last year, called *The Doll of Death*. I hadn't played Jo since 1973, but I slipped straight back into it. Everybody was gobsmacked! The only difficulty for me was doing it without Jon [*Pertwee, who died in 1996 – Ed*]. I felt strange and unsettled. Jon was a wonderful friend, a great talent – and I can't help but feel emotional, especially when playing Jo. Why am I doing it without him?"



Katy and an excited Dalek in 1976. © Rex

> **"Every man of a certain age had a crush on Jo... but it never entered my head at the time!"**

Some readers mightn't have encountered Jo before. How would you introduce her?

"She's one of the most misunderstood of the Doctor's companions. She was 18, she'd just left school, so she had a charm and naïvety – but also she was brave and courageous. She'd offer her life to save the Doctor. People forget that aspect of Jo. That's a brave thing to do, and she meant it. They say she was trendy and cute, the girl next door, but she was much deeper than she ever got credit for."

So, the fact that you looked so gorgeous on screen overshadowed the character's other qualities?

"Absolutely, yes. There you are offering your life to the Doctor... wearing a very short skirt! How many people watching are going to be looking at the skirt while she's saying, 'No, no, take me, not the Doctor'...? A lot of men tell me that I was their first kind of, ooh, hello, girls are interesting! When they were teenage boys, you know?"

Their sexual awakening?

"That's it! I didn't know how to term it. [Filthy chuckle] I'm very flattered, because it never entered my head at the time. Every man of a certain age had a crush on Jo. During my first season [in 1971], *Doctor Who* grew to a 75% adult audience. It was the beginning of the cult."

I can't let you go without asking about a certain photo shoot. It's obligatory. In 1976, you posed naked with a Dalek for glam mag *Girl Illustrated*. Do you ever get fed up of talking about it?

"No, it makes me laugh. It really has become a part of *Doctor Who* history, hasn't it? I remember this little boy came up to me once and said, 'We've got a big book of you, and you've got no clothes on.' I said, 'Well, no, you see, because the Doctor had to go and save the universe, and I didn't have time to get dressed!' But I look back at those pictures now and think, you can hardly see anything, except for my sparkly boots, a Dalek and a bit of a plunger."

Have you kept in touch with the Dalek?

"Yes, because I have to get money for the children – the children that came out of my relationship with that Dalek!"

Was he a gentle lover?

"He was a bit bumpy, if I'm honest. [Laughs] You ask really interesting questions."

Katy Manning was talking to Benjamin Cook. For details on how to download The Mists of Time *see page 12.*

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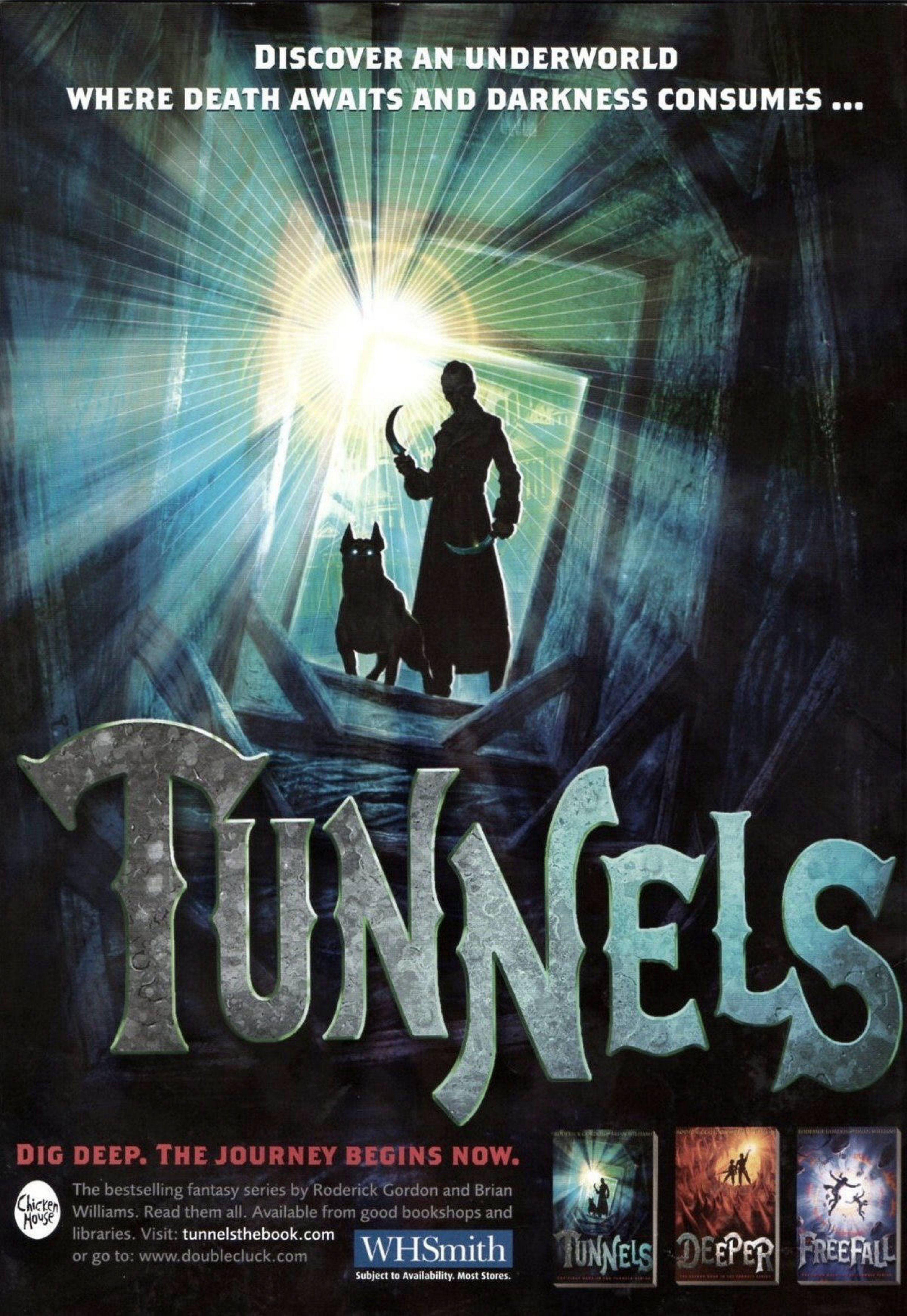

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WHERE DEATH AWAITS AND DARKNESS CONSUMES ...

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